

SHAKESPEARE QUARTERLY



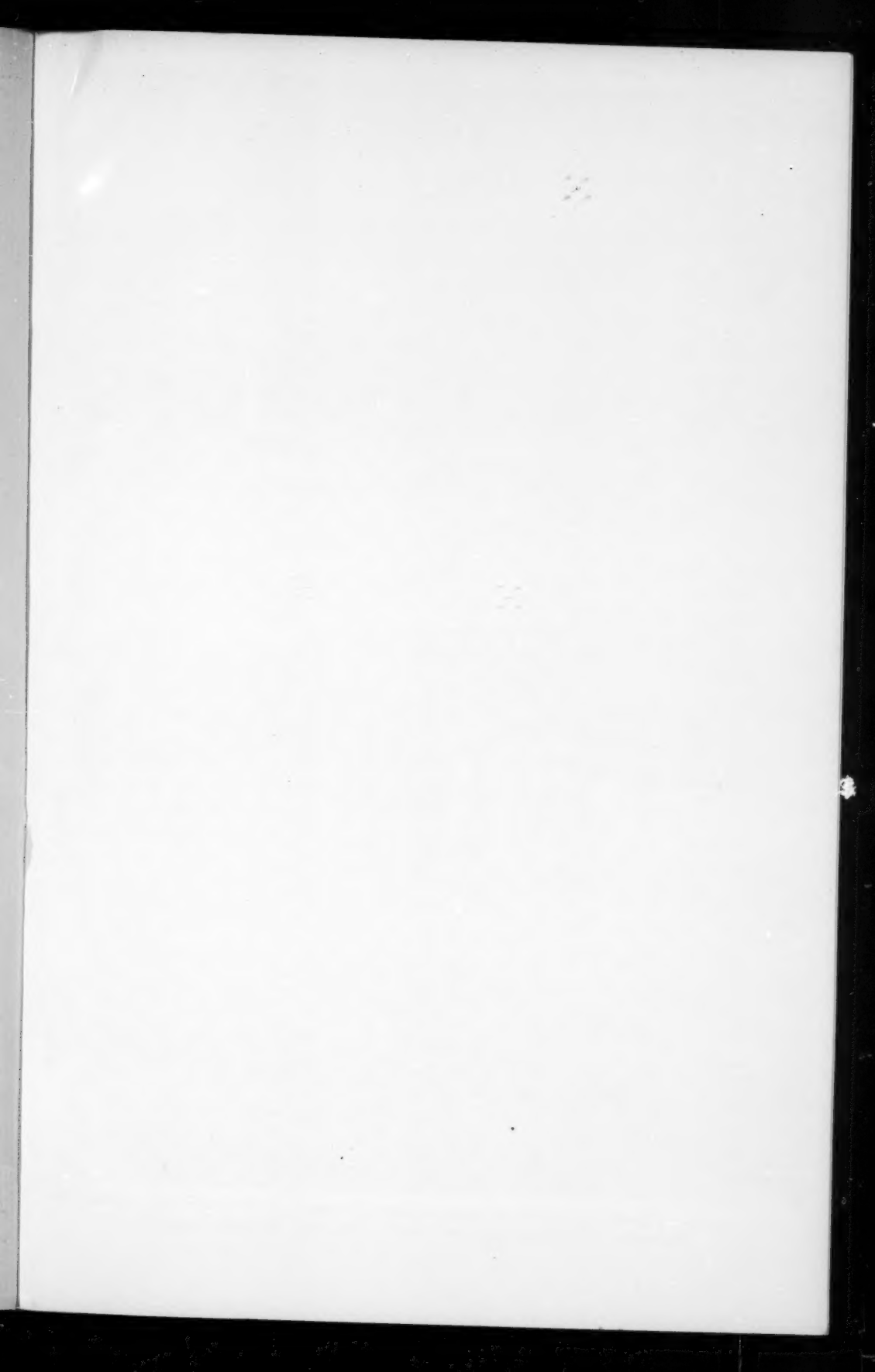
Published by The Shakespeare Association of America, Inc.

VOLUME XI

SPRING 1960

NUMBER 2





SHAKESPEARE QUARTERLY

VOLUME XI

SPRING, 1960

NUMBER 2

CONTENTS

PAGE

Bird's-eye View of Cambridge, 1574	<i>Frontispiece</i>	
The "Capability" of Shakespeare	Clifford Leech	123
The Bastard in <i>King John</i>	Julia C. Van de Water	137
Cleopatra's Tragedy	L. J. Mills	147
Dr. Johnson and the Bibliographical Criticism of Shakespeare	R. E. Scholes	163
William Boyce's "Solemn Dirge"	Charles Haywood	173
<i>King Lear</i> at Stratford-on-Avon, 1959	M. St. Clare Byrne	189

REVIEWS:

H. Kökeritz: <i>Shakespeare's Names: A Pronouncing Dictionary</i> (K. Malone)	207
W. M. Merchant: <i>Shakespeare and the Artist</i> (A. C. Sprague)	209
F. Bowers: <i>Textual and Literary Criticism</i> (R. A. Foakes)	211
C. L. Barber: <i>Shakespeare's Festive Comedy</i> (L. F. Ball)	214
J. R. Brown: <i>Shakespeare and his Comedies</i> (Milton Crane)	215
Wiktor Hahn: <i>Shakespeare w Polsce. Bibliografia</i> (W. Weintraub)	217
W. T. Jewkes: <i>Act Division in Elizabethan and Jacobean Plays</i> (J. W. Shroeder)	219
Zdeněk Stříbrný: <i>Shakespeareovy historické hry</i> (Petr Den)	220
D. J. Harkness and R. G. McMurtry: <i>Lincoln's Favorite Poets</i> (D. C. Mearns)	222
SHORT NOTICES	222
QUERIES AND NOTES	225
NOTES AND COMMENTS	235
CONTRIBUTORS	238
Shakespeare: An Annotated Bibliography for 1959	Robert W. Dent 239

SHAKESPEARE QUARTERLY is published in Winter, Spring, Summer, and Autumn in New York City by the Shakespeare Association of America, Inc., 322 East 57th Street, New York, New York. Membership in the Association includes the annual subscription to the QUARTERLY. The subscription rate is \$8.00 a year, postpaid, with single copies available at two dollars and fifty cents. SHAKESPEARE QUARTERLY is entered as second-class matter at the New York Post Office.

Applications for membership in the Association and all business communications and changes of address should be sent to Mr. John Fleming, Secretary-Treasurer, 322 East 57th Street, New York City.

Articles intended for publication and books to be reviewed should be addressed to Dr. James G. McManaway, Editor, The Folger Shakespeare Library, Washington 3, D. C.

The articles in this journal are indexed in *The International Index to Periodicals*, New York, New York.

© SHAKESPEARE ASSOCIATION OF AMERICA, INC., 1960

SHAKESPEARE ASSOCIATION OF AMERICA, INC.

DIRECTORS

PRESIDENT

Mrs. Donald F. Hyde

VICE-PRESIDENT

Frederick B. Adams, Jr.

SECRETARY-TREASURER

John F. Fleming

William G. Foulke

Alice V. Griffin

Arthur A. Houghton, Jr.

James G. McManaway

Joseph V. Reed

Robert H. Taylor

Donald F. Hyde

EDITORIAL BOARD

CHAIRMAN

James G. McManaway

Giles E. Dawson

Virgil B. Heltzel

Mrs. Donald F. Hyde

Virgil K. Whitaker

BIBLIOGRAPHER

Robert W. Dent

ADVISORY BOARD

CHAIRMAN

William T. Hastings

1958-1961

Peter Alexander

Oscar J. Campbell

Hardin Craig

J. B. Fort

Rosamund Gilder

George B. Harrison

Robert Adger Law

Matthias A. Shaaber

Margaret Webster

1959-1962

Madeleine Doran

Mark Eccles

Alfred Harbage

Allardyce Nicoll

B. Iden Payne

Mario Praz

George F. Reynolds

Edgar Scott

Arthur Colby Sprague

1960-1963

R. C. Bald

Thomas W. Baldwin

Josephine W. Bennett

Fredson T. Bowers

Willard E. Farnham

Harold L. Oliver

Rudolf A. Schroeder

Charles Jasper Sisson

D. Nichol Smith

The "Capability" of Shakespeare

CLIFFORD LEECH



At a time when Shakespeare is being acted more and more frequently, in more and more countries of the world, it is my wish to suggest that in today's performances we may have lost something important that was easily retained when methods of presentation were much more haphazard than they now are. When Edmund Kean or Edwin Booth was to take part in a Shakespeare play, he might not meet the rest of the company before the curtain went up, considering it needless even to attend a rehearsal. In the performance itself there was doubtless some tension, as the players grew used to one another, found their right places on the stage, and diversely presented their interpretations of their several parts. Coleridge found that Kean gave him Shakespeare by "flashes of lightning":¹ there must have been the implied intervals of darkness too. At first glance it would seem fantastic to make a case for such conditions of performance. Today a director will take preliminary thought for the significance of the play, will see to it that his actors, his scenery- and costume-designers, his electricians, and all the other contributors to the total effect, are sufficiently imbued with the same approach, the same interpretation. The result will, given normally good fortune, have a unity, a coherence, impossible in a theatre of warring individuals. Moreover, it may seem ungrateful to quarrel with today's Shakespeare directors, when so many of them have attempted a liaison with scholarly interpretation. One can hardly see a present-day production of *Hamlet* without recognizing the influence of Professor Dover Wilson's *What Happens in Hamlet*, and it is evident that many other books, including Dr. Tillyard's *Shakespeare's History Plays* and Professor Wilson Knight's *The Wheel of Fire* and *The Crown of Life*, are diligently perused by workers in the professional theatre. Indeed, if one is to any extent to quarrel with the directors, one must question also some of the scholars: it is they who have frequently offered a "meaning", directly available and easily comprehensible, which the directors have felt it their duty to make plain. It is my purpose to suggest that, in the days before a total "meaning" was so forcibly underlined, the theatre may have been truer to the nature of a Shakespeare play.

We have to remember that the modern director did not come into existence until approximately a century ago. The history of this important development is thus summarized by Professor Allardyce Nicoll:

In 1800, as in the preceding years, plays, like *Topsy*, "just grew"; the chief player, no doubt, took command of the rehearsals, but these rehearsals

¹ *Specimens of the Table Talk of Samuel Taylor Coleridge* (ed. 1905), p. 14.

were comparatively few in number and from them little more seems to have been hoped for than acquainting the actors with their parts and in general terms settling their movements and business. It is only when we reach the mid-nineteenth century that we begin to encounter the directorial principle and, with it, the conception of a unified performance.²

Concerning earlier times, including Shakespeare's, we can only guess at the detailed practice of the stage. At the Globe, Burbage or Shakespeare must have exercised an influence on the way things were to go, but Hamlet's words to the players suggest that the Lord Chamberlain's men had an individualism appropriate to their time. Doubtless Shakespeare found that his clowns spoke more than had been set down for them, and that his tragic figures were at times impersonated with less discretion than he would have wished. Moreover, his was a stage without *décor* or lighting, and consequently there was no possibility of a precise interpretation being suggested through visual appeal. When the sequence of Shakespeare's histories from *Richard II* to *Henry V* was presented at Stratford-upon-Avon in 1951, the King's throne was in the beginning almost in darkness: as the series proceeded, the darkness lifted, and for the last play of the series, the play of successful battle, the royal seat was comfortably illuminated. The "meaning" or "message" of a Shakespeare play could not have been so simply and silently enunciated on Shakespeare's own stage. Players might be given a rough notion of how the author or chief actor thought their parts should be handled, but in the rapidly changing repertory of the late sixteenth and early seventeenth centuries no interpretation could be severely imposed. As in Edmund Kean's time, the players must have tended to go their own ways, agonizing or fooling to the top of each man's bent: perhaps the result was often chaos, or at least a medley, and yet this may have been truer to the nature of an Elizabethan play than the unified presentment that is now our expectation.

In the childhood of people yet living, Shakespeare's plays were valued firstly as portrait-galleries, marvelous for the variety of character they presented, and secondly as anthologies of fine speeches, often to be detached from their context before being learned by heart. That view of his work was evidently a partial one, but we may question whether the attempt to arrive at a total "meaning" for each play has not led to a view equally partial. Characterization and fine speech are only two of Aristotle's six constituent parts of tragedy,³ and no play of any kind exists only in those terms. But a dramatic performance is also at every moment subject to an actor's immediate reaction to his audience, and we shall fail to respond to it as a whole if we attempt to fit it into too precise a mould. In recent years we have been inclined to forget the importance of the theatre-audience, its variability and its potency of influence: our directors, affected by the different conditions of work in a film-studio, have lightly assumed that a play is one and the same thing at every performance. That is, of course, true of a film, but a play-director must recognize the need for a certain neutrality in his presentation, a readiness to let the performance take shape according to the fluctuations of feeling that will arise during its course.

This applies much more to the dramas of the fairly remote past than to the

² *A History of Late Nineteenth Century Drama 1850-1900* (1946), pp. 4-5.

³ *The Poetics*, Chap. VI.

dramas of the last hundred years. Playwrights who compose with, in the forefront of their minds, the notions of the director and the "long run" (with its strong tendency to stereotype the manner of playing) are much more likely to give to their work a simplicity of outline, a coherence of attitude, than those who worked for a less controlled theatre. Aristotle was surely wrong in equating the objects of "imitation" that he found in tragedy and in epic,⁴ for tragedy, dependent always on an idea of crisis and an impulse to challenge the nature of things, knows little of the egalitarian succession of events and the all-embracing mood of acceptance that are generally characteristic of the epic; nevertheless, the drama of past ages seems much nearer to the epic than we customarily recognize. To a considerable extent the dramatist was then a man responding to varying impulses in turn, losing himself in situations and characters and opportunities for fine speech as they arrived. No one, indeed, would deny this for certain lesser playwrights. Robert Greene in such a medley as *Friar Bacon and Friar Bungay* can let himself go in a scene of conjuring, a scene of remorse for conjuring, a scene of romantic love, a scene of farcical or shrewd mockery, a scene of patriotic prophecy, and no one will feel that his play exists other than as a series of scenes idly linked by the recurring presence of certain characters. Or Thomas Heywood in *The Rape of Lucrece* will seek to exercise our feelings and his own by the presentation of Tarquin's villainy and Lucrece's woe, and then bring on his clowns singing a catch on the very subject of the rape: that does not mean that his feelings have not been for a while genuinely worked up, as he clearly intended his audience's to be, but rather that he could turn from grief to bawdry with the swift ease of a music-hall audience. Crudity of this kind was not Shakespeare's or Jonson's when they were writing at their best, but perhaps in *The Merchant of Venice* and *The Poetaster* they approach it. And even in their major plays it is necessary that we should remember them as contemporaries of Greene and Heywood, reacting variously to the stimuli that the process of composition brought to bear on their minds. Jonson in *Volpone* presented a magnificent rogue, who acted with a kind of poetic justice in swindling Voltore and Corbaccio and Corvino: in so far as his devices are solely at their expense, he is an appropriate scourge for his society. But when those devices lead to the defrauding of Bonario and the attempted rape of Celia, a moral judgment is implicit, and a larger view of society is postulated. And yet, when that society passes judgment on Volpone, the dramatist makes us conscious that the supreme court of Venice is stupid and venal, enabled to arrive at the truth only because Volpone himself decides to reveal it, and we are made to question whether the society that condemns the malefactor has the moral right to do so. In *Measure for Measure* we may question Duke Vincentio's right, for he has been so much a creature of dark corners, so Polonius-like in his indirections, so ready to impose a needless anguish, so oblivious, when he is finally dispensing mercy, of the city's corruption which it had been his initial purpose to cure. Certainly at times the Duke in *Measure for Measure* represents an idea of authority outraged, especially when in his rhyming couplets at the end of Act III he declares that

He who the sword of heaven will bear
Must be as holy as severe; (III. ii. 275-276)

⁴ *Ibid.*, Chap. III.

but Shakespeare's presentation of him is not always on the plane of abstraction: often he resembles the ducal figures in *The Comedy of Errors*, *The Two Gentlemen of Verona* and *A Midsummer Night's Dream*, who also in the last act easily forget their firm pronouncements at earlier moments in those plays. Yet when *Measure for Measure* is produced today, the costuming and *décor* are directed towards a uniformity of idea that is, I think, foreign to the play. If the director finds something in the text that will not easily accord with the holiness and severity which he associates with Vincentio, he resorts to surgery and the passage disappears.

If one is led to see Shakespeare and Jonson as inconsistent even in some of their major plays, caught up in separate situations, entering into particular characters, without what we may think a due regard for total coherence, this will bring them closer to Plato's notion of the imitative poet, as presented in *The Republic*. For him "imitation" was to be found in poetry when the poet ceased to speak in his own person and assumed the role of one of his characters. His basic poetic distinction was not a two-fold one, between dramatic and non-dramatic poetry, but rather a three-fold one, between poetry in which all the poet's words are assigned to his characters, as in tragedy and comedy, poetry in which he speaks always in his own person, as in dithyrambs, and the mixed kind in which the poet's own recital is alternated with his assumption of various parts.⁵ The same distinction, again without reference to theatrical performance, is made by Aristotle.⁶ The fact that performance did not seem important to the philosophers is perhaps to be partly explained by the practice of reciting epical poetry, when the "imitation" of a character would be nearly as complete in the voice of the reciter as it would be on a stage. Plato, however, proceeds to consider the behavior of a poet who thus sinks himself into his various characters in turn. He is willing, for the moment, to allow the poet to imitate "a good man", provided that such a man is presented only in his most virtuous moments, when he has not "been thrown off his balance by sickness or love, or it may be by intoxication or some other misfortune". But he cannot believe that a poet should imitate less reputable characters, which should be presented only in narrative:

but when he comes to a character that is unworthy of him, instead of being willing seriously to liken himself to his inferior, except perhaps for a short time, when the man is performing a good action, he will be ashamed to do it, partly because he has had no practice in imitating such characters, and partly because in his deliberate contempt for them he disdains to mould and cast himself after the models of baser men, unless it be for mere pastime.⁷

In what follows, Plato recognizes the attractions of indiscriminate imitation, but asserts that the man who is ready to assume any character or imitate any object should be turned away from the city. As, later in *The Republic*, he is ready to banish all poets except those who are content with "hymns to the gods and panegyrics on the good",⁸ we can assume his recognition that the love of indiscriminate imitation was deep-rooted in the poets that he knew. And cer-

⁵ *The Republic*, Bk. III.

⁶ *The Poetics*, Chap. III.

⁷ *The Republic*, Bk. III.

⁸ *Ibid.*, Bk. X.

tainly in our own civilization this simple mimetic impulse has shown itself strongly. Keats distinguished between two types of poet, "the Wordsworthian, or egotistical sublime", and the sort to which he himself belonged: the one steadfast, predicated, commanding; the other a chameleon, ever changing with a changing atmosphere, finding from moment to moment a different local habitation, a different name. It is of his own temperament that he speaks when he claims that "it has as much delight in conceiving an Iago as an Imogen". Such a poet will be delighted with both the dark and the light sides of things, thus shocking "the virtuous philosopher" but not himself aiming at any sort of philosophical conclusion.⁹

Of course, we need not take either Plato or Keats as saying the last word on this subject. Long ago, though somewhat uneasily, we decided that Plato's banishment of the poets from his imagined republic was ill-judged; and the tentative character of Keats's pronouncement is brought home to us when we find him admitting, a few weeks earlier than the letter I have been quoting, that he was

sometimes so very sceptical as to think Poetry itself a mere Jack o' Lantern to amuse whoever may chance to be struck with its brilliance. (P. 132)

Nevertheless, we can, I think, find part of the truth about "imitative" poetry in the idea of the poet as a chameleon. And, in the nature of things, it will be the poet who writes for the theatre who will be most likely to come within this category of makers. The parts he has assumed during the process of composition will, he knows, be performed by actors who will establish on their own behalf a personal relationship with the audience. If the actor is a well-known one, he will bring to the part an already established personality, will in fact present an amalgam of that personality with the new part he is playing. This will, of course, be especially the case if the play is to be performed by a company working on the repertory system, as Shakespeare's was, normally acting a different play each day and bringing back the successful ones every few weeks or days. The dramatist in such circumstances is likely to have particular actors in mind when he is creating his characters, seeing Burbage as he finds words and actions for Hamlet, Armin as he feels Feste or Lear's Fool growing within him. Thus both in the author's and the spectator's minds there will be a measure of stability in the element of character which may not exist elsewhere in the drama. However various Hamlet's behavior may be, Shakespeare will be held to a certain consistency through his continuous anticipation of Burbage's playing, and the spectator will be helped to find a unity of impression because the one and familiar actor is manifestly playing the part throughout. At times, indeed, Shakespeare will be careless with character, as he is, I think, with Vincentio in *Measure for Measure*, and more obviously with a minor figure like Casca in *Julius Caesar*: he presents, it appears as we read, different persons in the blunt fellow who comments on Caesar's rejection of the crown and the eloquent recorder of supernatural event in the following scene. He could do this because he could rely on the identity of the actor to make a bridge that he himself had neglected to provide. It is dangerous to do this with a major figure, and, however forceful the playing, an audience will find Vincentio, or Proteus

⁹ Lord Houghton, *The Life and Letters of John Keats* (Everyman's Library, 1938), pp. 133-134.

in *The Two Gentlemen of Verona*, difficult to construct into a whole. But this is rare with Shakespeare. We may in the study be a little puzzled at the variety of feeling and behavior that we find in Hamlet or Othello or Cleopatra, but the bridges are in the text, and in the hands of a capable actor each part is richly diverse but unified.

There have been many critics during the past quarter of a century who have denied the validity of the approach to Shakespeare through his characters. The plays, they have assured us, are wholes, from which the characters should not be abstracted and studied in isolation, and above all the plays are poems, to be seen primarily as verbal structures. Certainly we may agree with some of this. However strongly Shakespeare may have had Burbage in mind as he created Othello, he would be conscious of the relations of that character to Iago and Cassio and Desdemona, would see where they came to resemble one another, where they would be subject to reciprocal influence, where they would stand out in sheer contrast. Indeed, one of the striking things in the major plays is the family likeness, without identity, that can be seen in a group of characters, so that Goneril and Regan are not mirror-images of each other, and Othello and Iago (like Middleton's Beatrice and De Flores) enter for a time into a fraternity of blood. Shakespeare would be helped to a perception of this because of the varying personalities of his fellow-actors, together with the general uniformity of acting-style that his company doubtless developed. I am far from suggesting that they made a systematic use of the mechanical rhetorician's tricks that Dr. Bertram Joseph has assigned to them,¹⁰ but a repertory company with a stable composition such as the Lord Chamberlain's men achieved must have developed a general manner of playing that distinguished them as a group.

But a play is more than a grouping of characters, however subtly arranged. It is the presentation of an action which symbolizes an attitude to the nature of things, and Aristotle had reason enough on his side when he gave to the plot the place of first importance among the constituents of tragedy.¹¹ All dramas concern themselves with a phase of human activity which the mind can accept as separable. There will be a beginning which should develop convincingly into an end. Neither beginning nor end is, of course, absolutely so: events prior to the beginning of the play will be referred to and may exercise a powerful influence on the course of the action, and at the end a future situation will be envisaged, though (outside the history play) it is not likely to be stressed. The important thing is that the beginning will seem a new point of departure, and the ending will mark the completion of that particular journey. All this is inherent in the nature of fictional writing, whether for acting or reading. Shakespeare had, moreover, certain accepted patterns for tragedy and comedy which directed the general character of the action within those forms. These came basically from Roman antiquity, though he may have been more directly under the influence of the sixteenth-century plays that had already considerably modified the original patterns. Tragedy was the story of an individual confronting a basic human woe, yet in his suffering and destruction speaking and behaving with an authority above the level of actuality. This had already become complicated in *Gorboduc* in 1561 through the infusion of a political

¹⁰ *Elizabethan Acting* (1951).

¹¹ *The Poetics*, Chap. VI.

concern, an idea of the reciprocal duties of a king and his subjects, in *The Spanish Tragedy* of the late 1580's through a dispersal of interest over a whole court-full of characters, with a consequent shrinking of the heroic stature, and in the plays of Marlowe through a stress on the hero's adventurousness which made him in love with the world even as he challenged it. So in *Macbeth*, and far more in the English history plays, we shall feel the impress of *Gorboduc's* political thought, in *Othello* a Kydian spread of interest over a group of characters, and in *Hamlet* the mingled impulses of delight and revulsion. The pattern was complicated too by the medieval Christian inheritance, which made it possible for few dramatists of Shakespeare's time (perhaps indeed Chapman is the one exception) to write closely in accord with the ancient tragic spirit. Nevertheless, despite inconsistencies that spring up everywhere, the tragedies of Shakespeare and his major contemporaries are far more classical than medieval: they are not content with a demonstration of a fall from greatness to wretchedness, caused by a revolving of Fortune's wheel or by punishment for sin. Always there is a suggestion of a man, great in more than his office, who is destroyed because it is in the nature of things that such men are destroyed. So, when Shakespeare was writing a tragedy, the traditional pattern, though ever growing more complicated, was there to give a certain coherence to the drama, to make it exist as more than a gallery, or even a grouping, of striking portraits.

And in comedy, too, there was a traditional pattern. Plautus and Terence provided the model for a series of complications, based on a young man's pursuit and attainment of a young woman together with the display of folly and its ultimate discomfiture. The action of comedy, moreover, implied always an inevitability in these things: however ingenious the young man and his clever servant might be, it was a comic destiny that willed their cleverness and its success, that indeed mocked at their purposes while aiding them. This pattern, too, grew more complicated in the sixteenth century, with a fuller individuality in the characters, both men and women, and with the inclusion of elements in the scope of the play that brought genuine though passing distress. Shakespeare in writing *As You Like It* and *Much Ado* was indebted to Nicholas Udall and Robert Greene, as he was to his predecessors in tragic drama. Yet the ancestry of his comedies, like that of his tragedies, can be traced to Rome, and again the traditional pattern gave a chance of coherence. In his English historical plays he had no such formal inheritance, and may have been, as Professor F. P. Wilson has suggested,¹² the first dramatist to write plays of this kind. Here his pattern derives partially from the political morality of the early sixteenth century, and the idea of the national good serves to some extent as a controlling impulse. Yet this form, understandably, is far less stable than that of comedy or tragedy. At times the histories approach tragic drama; in the First Part of *Henry IV* there is an overbalancing infusion of the comic; and in its Second Part Shakespeare wrote a play with a strong undercurrent of questioning that went some way towards negating the general effect that he had come to associate with the history-form.

Thus a measure of coherence is given to Shakespeare's work in tragedy, comedy and history through his inheritance of a notion of the Kind. But we

¹² *Marlowe and the Early Shakespeare* (1953), p. 108.

shall, I think, be applying false criteria to his work if we look for a rigorous consistency in the thought of the plays. We have seen how *Macbeth* inherits the political concern of *Gorboduc*, and indeed of *Richard III*, but we do violence to our natural responses if we try to join in the final rejoicing of Macbeth's enemies and accept "This dead butcher and his fiend-like queen" as the dramatist's verdict on the hero and his wife. In *Hamlet* there is a clash between the play's overt Christian references, including Horatio's prayer that flights of angels may sing the Prince to his rest, and the skepticism of the most famous soliloquy. Moreover, we occasionally have a play which seems to have some of the properties of two separate Kinds, as *Julius Caesar* belongs with the histories in its emphatic preoccupation with the Roman state and its final hints of the growing enmity between Antony and Octavius, and yet the presentation of the crisis in Brutus's mind, with its personal consequences, establishes an affinity between this play and the tragedies that followed.

There are, moreover, two groups of Shakespeare's plays where he largely breaks free from the three-fold classification of tragedy, comedy and history, and seeks to explore ideas and characters with only occasional echoes of one of the Kinds. These groups are the "dark comedies" and the final romances. In so far as he has a precedent for the drama he is then writing, it is to be found in the moralities together with, for the last plays, the court masques of the early seventeenth century. In both groups he is strongly interested in abstract ideas, and in the second group there is also an interest in formal ceremonial as a means of expressing an intellectual concept. Not surprisingly, it is in these plays that one finds it most difficult to recognize a dominant and unifying idea. As Professor L. C. Knights has put it, in *Troilus and Cressida* the dramatist was seeing human experience in relation to large concepts, but the play is not an expression of a worked-out philosophy.¹⁸ On the one hand, we have formal enunciations of the all-importance of "degree" in the human and cosmic hierarchies, and of the traditional notion of "value" as something more than an arbitrary label; on the other, we have men—Greeks and Trojans—behaving according to their impulses of lust and revenge and self-aggrandizement, without thought for the principles they nominally accept. Shakespeare does not deny the principles, but he may hint at their irrelevance to human conduct and their incapability of demonstration. He leaves us with two final impressions. Troilus speaks his lament on Hector, proclaiming his resolve to exact retribution from the Greeks; then Pandarus comes in, and hangs for a moment on Troilus' sleeve before speaking his contemptuous farewell to the audience. The association of these passages suggests that Troilus's heroic impulses are a mere surrogate for his thwarted love, and together with the scornful words of the Prologue they make us doubtful of all heroic words and acts. Yet Shakespeare is so far from explicit in this play that it has, with a little manipulation, been presented as a romantic tragedy. His indirectness here may in part be due to the extreme, but not total, skepticism which the play seems to imply, but it may also be that he was giving, as it were, provisional entertainment to ideas that were not so fully his as to constitute an overt basis for a play's thought. In a sense *Troilus and Cressida* may be the expression of a mental debate in which the dramatist is setting out the ideas as they take shape in his

¹⁸ "Troilus and Cressida' Again", *Scrutiny*, XVIII (Autumn 1951), 144-157.

mind, contemplating them with a full attention but withholding an explicit assent.

In that letter of Keats which I have quoted, the poet is described as identifying himself indiscriminately with one character or thing after another. Earlier in his correspondence Keats used the term "negative capability" to indicate the poet's similar readiness to entertain abstract ideas. The context of this passage is illuminating. Keats tells his brothers of some of his recent social engagements, and of his dissatisfaction with the company he has been keeping. He finds himself rebelling against people who behave in a set fashion, who show that they belong to a particular, and privileged, stratum of society. He finds their pattern of conduct altogether too precise, and longs for the disorder of humor rather than the neatness of wit. Then he goes on to report a conversation that he had on the way to and from a Christmas pantomime, the most disordered, unwitty of entertainments. It was perhaps the pantomime that set him thinking of Shakespeare's readiness, as Keats saw it, to entertain an idea without feeling the necessity of exploring all its implications, of making it cohere with an already accepted body of doctrine. But the passage must be quoted as a whole:

I dined with Haydon the Sunday after you left, and had a very pleasant day. I dined, too (for I have been out too much lately), with Horace Smith, and met his two brothers, with Hill and Kingston, and one Du Bois. They only served to convince me how superior humour is to wit, in respect to enjoyment. These men say things which make one start, without making one feel; they are all alike; their manners are alike; they all know fashions; they have all a mannerism in their very eating and drinking, in their mere handling a decanter. They talked of Kean and his low company. "Would I were with that company instead of yours," said I to myself! I know such like acquaintance will never do for me, and yet I am going to Reynolds on Wednesday. Brown and Dilke walked with me and back from the Christmas pantomime. I had not a dispute, but a disquisition, with Dilke upon various subjects; several things dove-tailed in my mind, and at once it struck me what quality went to form a man of achievement, especially in literature, and which Shakespeare possessed so enormously—I mean *negative capability*, that is, when a man is capable of being in uncertainties, mysteries, doubts, without any irritable reaching after fact and reason. Coleridge, for instance, would let go by a fine isolated verisimilitude caught from the penetralium of Mystery, from being incapable of remaining content with half-knowledge.¹⁴

A month later, on 29 January 1818, he wrote:

Some people believe everything, some believe nothing, and some will give credit to any thing. I am none of those. I can only say I do not disbelieve anything.¹⁵

Keats does not suggest that the poet or dramatist flits easily from idea to idea with less than butterfly-concern, or that ideas are as indiscriminately attractive as human beings or other objects that develop within the creative mind. The poet, rather, will be impelled to give house-room to intuitions without in any sense committing himself to their ultimate validity: he is intricately involved

¹⁴ *The Life and Letters of John Keats*, pp. 61-62.

¹⁵ Cecil Price, "Six Letters by Keats", *Neuphilologische Mitteilungen*, LIX (1958), 192-197.

with these intuitions, but the degree of their significance remains for him ultimately uncertain. As Mr. John Crowe Ransom has put it, "the poet's theology is metaphorical, and the poet knows it is metaphorical".¹⁶ And because the poet is hospitable to this extent, it follows that he will not achieve that consistency which we should demand of a philosopher and of, perhaps, the egotistically sublime philosopher-poet.

Shakespeare would be encouraged to do as Keats suggests, to grasp to himself each conceivably acceptable significance, because his was an age of debate. As Professor Hardin Craig has indicated,

Logic was, nevertheless, the key to truth and its defender. Now, what does this situation reveal as to the Renaissance conception of truth itself? It may be said that it suspends truth, not between hypothesis and verification, but between the affirmative and the negative in debate. In such circumstances truth becomes, not a fixed proposition, but a shifting, elusive, debatable thing to be determined by dialectical acumen before it shines forth in rhetorical clarity by its own unassisted effulgence. It follows also that every question has two sides, and that the acutest minds would habitually see both sides.¹⁷

Professor Craig goes on to point out the essential debating quality of drama, the tendency in Shakespeare to give everyone a case, whether he is the Jew Shylock or the usurper Bolingbroke. But the readiness to debate takes him at times further than into a sympathetic appraisal of a character's point of view. It makes him ready to weigh different interpretations of his dramatic theme. In Part II of *Henry IV*, as we have seen, he is writing a play that will, he knows, find a place between the Part I he has written and the play of *Henry V* that he already has in mind. It should, therefore, help to prepare his audience to rejoice over the coming partial respite from civil woe and the remarkable if transient victories abroad. Yet because in Part II he was using situations and characters that he had already once handled, he was led to consider the price that had to be paid for political success and a stable condition in the body politic: questions were thus provoked concerning the bloodless victory that Prince John won at Gaultree Forest and the new King's ceremonial demonstration of the new leaf being turned. Moreover, there is a hint here that Shakespeare is no longer seeing the affairs of the nation as necessarily of the first importance, as he directs our attention to the sickness of men's minds and bodies, the equal vulnerability of the man of action and the parasite. Part 1 of *Henry IV* was a free mingling of historical morality and comedy; Part 2, while overtly continuing these strains, shows the dramatist uneasy with the limitations of both.

Similarly in *Coriolanus* we have a play in which there is a tension between opposing ideas. Here, however, the situation is different. The great tragic period is over, and Shakespeare has returned to Roman history. There is still a tragic hero of a kind, driven into isolation from his people through the weakness of his own patrician order and the interested opposition of the tribunes. When *Coriolanus* lashed the state of Rome and its disorder, urging the need

¹⁶ *Poems and Essays* (1955), p. 182.

¹⁷ *The Enchanted Glass* (1950), p. 157.

for an imposed authority, he was speaking acceptable Jacobean doctrine. He was maladroit in his candidature for the consulship, and manifestly he fell into wrong-doing when he embraced the cause of Rome's enemy; yet there is no doubt that Shakespeare saw Rome's need for the imposition of a strong hand. From one point of view, the play shows us Rome deserving the chastisement that it almost suffered, and spared only through the patriotic attachment of the General's family and the human feeling that in the end swayed him to mercy. Yet a second idea manifests itself here. If a governor is needed, the problem of where to find him remains. Coriolanus is presented, not merely as contemptuous of the common run of men, but as incapable of controlling his own passions or of seeing into other men's hearts and controlling them. At the end of the play the Volscians recognize his greatness: he will be "the most noble corse that ever herald Did follow to his urn", and Aufidius promises that "he shall have a noble memory". No one, however, suggests of Coriolanus, as Fortinbras did of Hamlet, that "he was likely, had he been put on, To have prov'd most royal". Yet of all men in the play he has most authority and indeed, from a seventeenth-century point of view, the shrewdest notion of the city's needs. If an acceptable governor is not to be found in him, then the task of good government is out of reach. Here indeed we have a debate in dramatic terms, with the dramatist holding the scales evenly, listening to each side as, within his own mind, it puts its case. The effect, it is true, is somewhat chill, partly because the justice is so even-handed, partly because Shakespeare has here developed scant affection for his major figures. But it should be evident that in production both sides of the debate should be given a hearing, that the play should not be presented as an attack either on dictatorship or on mob-rule.¹⁸

Something of the same debating character is to be found in the final romances. These plays, it is true, are demonstrations of the working of sin and chastisement and a somewhat arbitrarily-dealt forgiveness, but they have also strong undercurrents of doubt concerning the premises by which men judge and are punished. There is not merely opposition between Prospero and Caliban, there is some thought for the relative justification of the principles they represent. Prospero, like Coriolanus, is a governor, and a more fortunate one in the result. Like Coriolanus, he has flaws in him that make us question his title to obedience. This play has not the detachment of *Coriolanus*, for Shakespeare has moved from the political world, which he could by this time, I think, view with some indifference, to the world of the personal life and its moral law. And he has come perhaps to a reluctant belief that authority, however imperfect, is the prime necessity. Consequently the scales are not held with such evident impartiality. Nevertheless, the principles of authority and anarchy are each allowed to put their case. The play is thus not a simple act of faith, but a ceremonial expression of a belief in the necessity of control, which is simultaneously doubted and resented. The entertainment of diverse views may be seen even more clearly in *Henry VIII*, where such strange and devious actions are required before Queen Elizabeth can be royally baptized and Cranmer can shuffle away to write the Prayer Book.

We should, therefore, in a Shakespeare play be prepared for a variety of

¹⁸ On the debate-element in this play, cf. D. J. Enright, "Coriolanus: Tragedy or Debate?", *Essays in Criticism*, IV (January 1954), 1-19.

intellectual impulses to be manifested. Professor Nevill Coghill has urged that a director should look first for the "governing idea" of the drama and build his production upon that.¹⁹ Nothing could, however, be more dangerous if we wish to get close to the full content of Shakespeare's work and the conditions of his own theatre. We have seen that, when he was writing securely within the tragic, comic and historical Kinds, the tradition associated with the form gave a general direction to his attitudes. Even there, however, we must not expect a rigid consistency, and must be prepared for the occasional play, like Part II of *Henry IV*, like *Coriolanus*, that seems to stretch the Kind to breaking-point. We shall, perhaps, do only minor harm if in production-method we underline the tragic, comic or historical elements in plays that manifestly qualify for one or other of those labels.

It will indeed be evident that, in choosing to write plays that belong to the traditional Kinds, Shakespeare was entering into a more durable relationship with a particular *Weltanschauung* than the term "negative capability" would imply. His adherence to a tragic or a comic view of the universe seems never total, always subject to the impulsion of non-tragic consolation, non-comic disturbance: nevertheless, within the compass of the play his commitment to a tragic or a comic view may be profound. In writing tragedy and comedy he joins hands with all others who have worked in these Kinds: he makes the tragic affirmation and the comic denial that, in general terms, have been made before him and will be made again. Tragedy and comedy, as modes of perception determining the general pattern of the thing perceived, regulate the poet's responses to the world and receive his (not total but) firm allegiance.

When, however, we enter a territory less clearly charted than tragic or comic drama, we should strictly avoid the imposition of convenient patterns. We should be neutral in the play's debates, at least to the extent that Shakespeare was; above all, we should not tamper with the text so as to make plain a "message" that Shakespeare did not fully assert. In recent years many of us have come to envy the flexibility of the Elizabethan stage, and to believe that some such stage is necessary for the satisfactory presentation of Shakespeare. Its uniformity from play to play, its freedom from the emphasis provided by modern *décor* and directed lighting, constitute it a fair field for the expression of diverse and opposing ideas and for the display of human beings in their complex individuality. But an Elizabethan stage is not essential for the achievement of honesty and neutrality in production. When Hamlet rated the clowns for their readiness to elaborate their share in the plays, Shakespeare was doubtless feeling the need for someone to do the work of the modern director. We do indeed owe much to this officer of the theatre, who can see to it that the actors do justice to their parts, and can, if he but will, ensure a fidelity to the text. But the humility that he needs is endless. It is not his concern to make something out of his author's play. The height of his ambition should be to let us hear its many voices, whether they make up a consort or jangle out of time.

A view rather close to this has been put forward by Professor Alfred Harbage in his *Alexander Lectures* for 1955. Although I am not so sure as he is that the dramatic author will always provide "coherence and unity", I should

¹⁹ "The Governing Idea. Essays in Stage-Interpretation of Shakespeare. I. *The Merchant of Venice*", *Shakespeare Quarterly* (Vienna), I (Summer 1948), 9-17.

like to quote a few sentences in which he makes his demand for the principle of directorial neutrality:

Mr. Knight explicitly states that the production itself should be a criticism of the play—that is a projection of the director's interpretation of it. Quite apart from whatever opinion I may have of the critical powers of him or any other possible director, my advocacy is for an attitude precisely the reverse. I believe that the great problem for the director is how to avoid imposing himself upon the play and the audience, and that his only safe course is to blank out from his mind any over-all critical conceptions. Earlier I said that the audience should not be permitted to contemplate a Shakespearean play piecemeal. Now I should like to add that those who present it should be permitted to contemplate it in no other way. Their concern should be only with each individual speech and action as it appears, and their guide only the script. To maintain that the production under such circumstances would have no coherence or unity is to deny that coherence and unity have been provided by the author. No further binding elements are needed than the appearance and personalities of the actors who play the individual parts. The danger is in over-direction and sophistication. . . . The presenters should stick to the writing and let us form our own conclusions.²⁰

What I would add is that, where "coherence and unity" do not exist in the original play (and in Elizabethan writing such things are rarely total), the director should not try to impose them but should allow the unresolved contradictions of the playwright to emerge freely in the performance.

Throughout this paper I have assumed that Shakespeare's plays belong primarily to the theatre. That is where, in every age, the root of his popularity has been found, and it is the form of presentation that he seems to have had, exclusively or largely, in mind. We cannot, therefore, legitimately regard the plays as we regard non-dramatic writings. We may certainly find in the verbal texture of a play a measure of coherence that will give us aesthetic satisfaction as we read, and we may wish for a production that will, as far as can be done in performance, convey this satisfaction to the spectators. Detailed studies of style and imagery can in this way be of service to directors and actors. But we must not in the theatre expect or demand a rigid adherence to a formulated pattern, however strongly that pattern may seem to emerge from a reading of the text. Because a play in the theatre comes into being as a result of an interaction of actors and audience, each performance is in a measure a new creation. In that measure it will be from moment to moment improvised, especially in a kind of drama rich in the individuality of its men and women. To attempt to prevent this is to rob the living theatre of its essential character, the character that distinguishes it from the film. When we are acting an author's play, we must try to be faithful to the manner of his speech, his imagining of men and situations, and the ideas and attitudes to which his mind gave hospitality. But on each occasion something new will emerge: there will be no such thing as the complete performance. Shakespeare must have known this as well as anyone can, and he would perhaps have been surprised by the notion that a simple "meaning" was to be extracted from his plays. Working generally within the accepted Kinds of tragedy and comedy or within the new Kind of dramatic


²⁰ *Theatre for Shakespeare* (1955), pp. 58-59.

history, he would be conscious of a general direction for his thought; but he would not, I have suggested, be wholly tied even to that. Sometimes he wrote a play that seems to us planned almost to its last detail, as with the early *A Midsummer Night's Dream* and the much more formidable achievement of *Othello*, but in general his mind roved more freely. In the theatre we should not put shackles upon him.

University of Durham

The Bastard in *King John*

JULIA C. VAN DE WATER

RITICS and editors have conceded, almost unanimously, that King John in Shakespeare's play of that name is a failure as either a hero or a villain-hero, since he is in no sense a true protagonist. In casting about for a substitute hero, critical attention has focused on Philip Faulconbridge, the Bastard, a major and ubiquitous figure in the play, and the only character in it who is in the least likeable. The result of this attention has been an increasing tendency on the part of commentators to exaggerate both his function and his merits, so that he has been interpreted progressively as protagonist, hero, and finally as Shakespeare's ideal, both as man and king. The result has also been an increasingly unwarranted distortion of the evidence of the play itself.

It is generally agreed that Shakespeare's only source for *King John* was the anonymous play, *The Troublesome Reign of King John*. Although he softened its anti-papal character, omitted certain scenes, and, as we should expect, transformed the language and deepened the characterization, he actually followed the old play closely. The Bastard is a major figure in both plays, and all of the elements of his character as Shakespeare drew it are at least hinted at in *The Troublesome Reign*. A comparison of the two plays can be illuminating for a study of Shakespeare's methods of revision, but will not help us to understand the character as Shakespeare developed it. Consequently we shall be concerned here only with the character as it appears in *King John*.

Faulconbridge has long been regarded as one of the most interesting characters in *King John*, but for years he was taken to be primarily a representative of a type—the common, robust, patriotic Englishman who is a faithful follower and a good soldier. Beverley Warner's remarks may be taken as typical of this view:

It would appear that Shakespeare intended to have him represent the sturdy heart of English manhood, which, while often misused, humiliated, and beaten back, finally conquered and rose to its proper place in the making of later and nobler England, as the commons; not the legislature of that name narrowly, but the makers of legislatures. So while Philip Faulconbridge was an imaginary character, he was not an imaginary force.¹

The next step in the elevation of the Bastard can be found in Furness' introduction to his variorum edition of the play. He actually labels him "protagonist", and continues:

Faulconbridge carries all before him from his first scene . . . to the final

¹ Beverley E. Warner, *English History in Shakespeare's Plays* (New York, 1894), p. 51.

words of the play . . . as the one best typifying the rugged warrior Englishman of the time. . . . The braggart of the early scenes is drawn on the same plan as that of the Faulconbridge of *The Troublesome Raigne*, as in the older play he maintains practically the same character throughout. It was the intuitive perception of Shakespeare that grasped the dramatic possibilities of such a character and showed how a man of Faulconbridge's temperament attains to full strength and fineness by responsibility placed upon him. . . .²

The final enthronement of the Bastard is best known today through E. M. W. Tillyard's *Shakespeare's History Plays*, but as Tillyard acknowledges, the first suggestion came from John Masfield, and J. Middleton Murry fully elaborated it.

Masfield describes the character of Faulconbridge in very much the same terms as Warner does, but because he is looking at the history plays as studies of successful and unsuccessful kings, he concludes that the Bastard is the man "who ought to have been king, the man fitted by nature to rule the English, the man without intellect but with a rough capacity, the man we meet again as a successful king, in the play of *Henry V*."³ This is not to be taken as approbation of the character, since Masfield dislikes Henry V immensely and is contrasting him—and the Bastard—with the refined idealists, among whom he places King John. However, he does view the Bastard as the epitome of the efficient and successful leader.

It was Middleton Murry who developed this concept of Faulconbridge to the ultimate point. He claims that the Bastard embodies England and the English soul, of which the anointed king is but a symbol. For him, the Bastard is the dominant figure introduced at the beginning of Shakespeare's important sequence of histories, and "In *Henry V*, so to speak, the Bastard becomes the legitimate King of England. . . ." To Murry, he is no less than an "insular, magnificent and universal hero."⁴ In only slightly less ecstatic terms, J. Dover Wilson, in his edition of the play, comes to a similar conclusion.⁵

Tillyard's position is virtually the same. Reading the history plays for their political lessons, he sees Faulconbridge not only as "more kingly than the real king, the true upholder of the great principle of Degree", but also as "one of Shakespeare's great versions of the regal type". Since the Bastard has the requisite attributes of lion, fox, and pelican, Tillyard concludes:

It is because Shakespeare conceived him so passionately and gifted him with so unbreakable an individuality that all these kingly qualities take on a life that is quite lacking in the character that should have been finer still: the Henry V of the play which goes under that title.⁶

Unquestionably, Faulconbridge is the most vital (at least in the sense of liveliest) character in the play. He is more than the symbol of English manhood suggested by earlier critics of the play. On the other hand, it is utterly

² Horace Howard Furness, Jr., ed., *The Life and Death of King John*, A New Variorum Edition (Philadelphia, 1919), pp. x-xi.

³ John Masfield, *William Shakespeare* (New York, 1911), pp. 77-78.

⁴ John Middleton Murry, *Shakespeare* (New York, 1936), pp. 127-128.

⁵ J. Dover Wilson, ed., *King John* (Cambridge University Press, 1936), p. lxi.

⁶ E. M. W. Tillyard, *Shakespeare's History Plays* (New York, 1946), p. 229.

impossible to reconcile this epitome of kingliness that Murry and Tillyard have found with the character as Shakespeare actually presented it. Let us take another look at the play itself.

Faulconbridge dominates the first act of the play. Presumably, his character should be fairly well defined during that time. And what do we find? A gay, witty opportunist, who decides to renounce his claim to the Faulconbridge estate *only after* the King and Queen, already convinced that he is Coeur-de-Lion's son, offer him the position of retainer. The Queen puts it to him in the form of a dare—which he promptly accepts. But even a less acute ear than Faulconbridge's could readily detect the promise in it:

I like thee well. Wilt thou forsake thy fortune,
Bequeath thy land to him, and follow me?
I am a soldier, and now bound to France. (I. i. 148-150)

Luck is with the Bastard, for the King, just as promptly and quixotically, knights him. As Sir Richard Plantagenet, the Bastard fairly sings for joy:

Now blessed be the hour, by night or day,
When I was got, Sir Robert was away! (I. i. 165-166)

And alone, speculating on his sudden rise, he pictures himself moving in high circles, acting like the nobility, forgetting names, indulging in empty compliments, discoursing of travels. He muses that he must learn the way of the world he is about to enter; he must learn to flatter and dissemble. But he will cultivate deception, not for the sake of deceiving, but simply to avoid being deceived, for—hard-headed realist that he is—he knows that “it shall strew the footsteps of my rising”.

When Lady Faulconbridge confirms the fact that Philip is indeed Coeur-de-Lion's son, he is so elated that he exclaims,

Who lives and dares but say thou didst not well
When I was got, I'll send his soul to hell. (I. i. 271-272)

Then in great high spirits he offers to introduce his mother to his new-found “kin”. All of these incidents reveal the Bastard to be a devil-may-care adventurer with a ready wit. He teases his mother; he pokes fun at his half-brother's appearance; he satirizes the nobility and the travellers—even while aspiring to their ranks. He takes nothing seriously, including his illegitimacy. And to the others he is, variously, a “knave”, a “madcap”, and a “good blunt fellow”.

In Act II the Bastard is with the King of France. He continues to play the part we should expect of him. He threatens Austria in a taunting vein:

One that will play the devil, sir, with you,
An a' may catch your hide and you alone: . . .
I'll smoke your skin-coat, an I catch you right;
Sirrah, look to 't; i' faith, I will, i' faith. (II. i. 135-136, 139-140)

He makes comic asides on the subject of bastards; and when the French king calls his chevaliers to arms, Faulconbridge punningly and irreverently calls on

Saint George that swing'd the dragon, and e'er since
Sits on his horseback at mine hostess' door. (II. i. 288-289)

Despite his flippancy, the Bastard is a soldier and he is spoiling for a fight. Impatient with the colloquies of the kings, he urges them back to the field until "blows, blood, and death" can decide the issue. But the citizens of Angiers prove to be a stubborn impediment to the progress of the war; so, on a sudden inspiration, Faulconbridge suggests that the kings temporarily join forces to level the town and then proceed with their original quarrel. The suggestion is made half in earnest, half in jest. Yet Faulconbridge cynically feels that his proposal is typical of the ridiculous strategems of governments and kings, and so he gaily flings out the question:

How like you this wild counsel, mighty states?
Smacks it not something of the policy?

(II. i. 395-396)

Amazingly enough, they do like the "wild counsel", and as Austria and France decide to attack the town from the north and south with their respective forces, the Bastard delightedly comments, "O prudent discipline!"

Austria and France shoot in each other's mouth.
I'll stir them to it.

(II. i. 414-415)

Before the absurd plan is carried out, however, the citizens of Angiers come up with an almost equally wild alternative: the marriage of Blanche and the Dauphin. It is urged in a speech so remarkable for its excessive word-play, its conceits, its exaggerated similes and metaphors, that even the nimble-tongued Bastard is amazed. He remarks that every word "buffets better than a fist of France".

Zounds! I was never so bethump'd with words
Since I first call'd my brother's father dad.

(II. i. 466-467)

And almost immediately afterwards he continues his mockery of hyperbolic speech, in an aside to the audience, by twisting the conceits of the Dauphin's fatuous speech in praise of the Lady Blanche.

At the end of the act, the kings have accepted Angiers' proposal and peace has been declared. The Bastard, like us, is astounded by the "mad" expedients that determine history, and, alone on the stage, he delivers his famous soliloquy on "Commodity, the bias of the world". He points out exactly what each of the kings has sacrificed for this "most base and vile-concluded peace", but then he stops short:

And why rail I on this Commodity?
But for because he hath not woo'd me yet:
Not that I have the power to clutch my hand
When his fair angels would salute my palm,
But for my hand, as unattempted yet,
Like a poor beggar, raileth on the rich.

(II. i. 587-592)

He continues to speculate: so long as he is a beggar, he will damn riches, but should he be rich, he will declare that beggary is a vice. After all,

Since kings break faith upon commodity,
Gain, be my lord, for I will worship thee!

(II. i. 597-598)

This is an extremely difficult speech for the critics who would have the Bastard the embodiment of kingliness, the prototype of Henry V. They all pause here—and then explain the speech away by saying simply that he does not mean a word of it. Tillyard, for example, dismisses it with a mere flick of the wrist. It is, he says, only “the English fear of being too openly serious and righteous” (p. 228). Yet, what have we seen of Faulconbridge that would lead us to disbelieve his perfectly frank confession that he lacks the will power to close his hand to proffered coins? We have seen him from the first as interested in his “rising”, more of a cynic than an idealist, amused rather than pained by the follies of mankind. The very best we could say of him at this point is that he is a happy-go-lucky soldier of fortune. Clearly, Murry, Wilson, Tillyard, and others, are basing their judgments on the Faulconbridge of the end of the play, and not on the character as he has so far been revealed. And certainly an audience, without benefit of these critics’ hindsight, would have no more reason to doubt the evidence of this soliloquy than they would any of the other revelation of his character. Indeed, the soliloquy is thoroughly in character.

Nor is the Faulconbridge of Act III other than the gay opportunist we have known. Over and over again he taunts and baits Austria by repeating Constance’s admonition to doff the lion skin “and hang a calve’s-skin on those recreant limbs”. Even King John finds the teasing iteration annoying and rebukes him sternly: “We like not this; thou dost forget thyself” (III. i. 134). But the Bastard’s spirits are never subdued for long. When the King sends him home to “shake the bags of hoarding abbots”, he is delighted at the prospect, and gives an impudent farewell to the Queen:

Bell, book, and candle shall not drive me back
When gold and silver beckons me to come on.
I leave your Highness. Grandam, I will pray
(If ever I remember to be holy)
For your fair safety. So I kiss your hand.

(III. iii. 12-16)

Still, we are told to pay no more attention to the seeming lack of religious feeling here than to the implications of the speech on commodity. Murry’s explanation of these disturbing elements is wonderfully sophistical: “He can afford to be cynical about himself, because he knows he cannot do anything base. He has no need of virtue, because he has no vice to conceal” (p. 130).

How much closer to the truth it would be to say that Faulconbridge is really only a slightly concealed “vice”. He bubbles over with wit and merriment; he is prone to tease and scoff; he is the medium of the comic aside; and he provides cynical commentary on the action. Yet with it all, he is basically a “good blunt fellow” out to make his fortune. These are the very attributes of the vice as he had developed and mellowed in English comedy.

It is only in the fourth act that we begin to find any of the elements of character that could even remotely be said to be “regal”. As the war is brought to English soil, the tension in the play naturally heightens. King John assumes

that Arthur is dead by his command, but he has just begun to realize that this crime is the final straw to his discontented nobles. When Faulconbridge brings news from the countryside that the discontent is already general, the King is repentant and bewildered. However, the Bastard is impatient at the King's reluctance to hear bad news; briskly he relates the rumors and fears spreading throughout the land. He informs the King of the landing of the French and eloquently urges action. Gone are the Bastard's impish ways; he is all efficiency. But a far greater change is still to come.

On his way to the grumbling lords, Faulconbridge comes upon the group surrounding the newly-found body of Arthur. And here the Bastard rises to heights of moral indignation we never suspected him capable of, but prudently he hesitates to assign the guilt:

It is a damned and a bloody work,
The graceless action of a heavy hand,
If that it be the work of any hand.

(IV. iii. 57-59)

Forcefully he prevents bloodshed among the nobles when they accuse Hubert. And although he too had suspected the latter "very grievously", he intuitively perceives innocence in Hubert's face and protestations. With this sudden moral elevation and sensitivity there comes a correspondingly sudden rise in the Bastard's style. At the end of the act we hear him speaking lines of poetry for the first time—the natural expression of the emotional intensity he now exhibits. He is bewildered in the face of these awesome deeds, and he marvels at the significance of the dead child in Hubert's arms:

I am amaz'd, methinks, and lose my way
Among the thorns and dangers of this world.
How easy dost thou take all England up!
From forth this morsel of dead royalty
The life, the right, and truth of all this realm
Is fled to heaven; and England now is left
To tug and scramble, and to part by th' teeth
The unowed interest of proud-swelling state.
Now for the bare-pick'd bone of majesty
Doth dogged war bristle his angry crest
And snarleth in the gentle eyes of peace.

(IV. iii. 140-150)

In the final act the Bastard appears to be the sole prop of the tottering kingdom. As the King sinks into despair and helplessness, Faulconbridge tries to rouse him with a stirring reminder of his kingly duties:

Be great in act, as you have been in thought.
Let not the world see fear and sad distrust
Govern the motion of a kingly eye.
Be stirring as the time; be fire with fire;
Threaten the threat'ner and outface the brow
Of bragging horror.

(V. i. 45-50)

He rails against the settlement with the Papal legate—"O inglorious league!"—

hoping to rouse the King to at least a show of defense. But it is too late. Weakly John says, "Have thou the ordering of this present time".

The transformation of the Bastard is now complete. He is a veritable whirlwind of activity and eloquence. He hurls defiance at the Dauphin and the revolting lords—and, be it noted, in as grandiose and rhetorical terms as ever he had derided (V. ii. 128-158). So it is no surprise to learn that in the ensuing battle it is "Faulconbridge . . . alone [who] upholds the day". But in all, he is acting solely and selflessly as the King's deputy. His passionate outburst when Hubert tells him that the King is dying and that the nobles have returned with Prince Henry is virtually a prayer:

Withhold thine indignation, mighty heaven,
And tempt us not to bear above our power!

(V. vi. 37-38)

And when the King dies, Faulconbridge's words, in this rather puzzling speech, are genuinely heartfelt:

Art thou gone so? I do but stay behind
To do the office of thee of revenge,
And then my soul shall wait on thee to heaven,
As it on earth hath been thy servant still.

(V. vii. 70-73)

Then, as the foremost upholder of the "great principle of Degree", he rises sonorously to

Now, now, you stars that move in your right spheres,
Where be your pow'rs?

(V. vii. 74-75)

But his greatest speech is still to come. As the war is ended and there is promise of a new era under Henry, to whom the nobles have sworn their allegiance, Faulconbridge is the spokesman for the patriotism of the very famous concluding lines of the play:

This England never did, nor never shall,
Lie at the proud foot of a conqueror
But when it first did help to wound itself. . . .

(V. vii. 112ff.)

From this brief summary of the part played by the Bastard in *King John*, it should be obvious that in the first three acts he is little more than a thinly disguised vice, and in the last two the embodiment of active and outraged nationalism: the English patriot. It should be equally obvious that those critics who find him "regal" either ignore or explain away his salient characteristics in Acts I, II, and III, and concentrate instead on those that are uppermost in Acts IV and V. But even if we follow their practice, and look only at the end of the play, is the Bastard the first incarnation of Henry V, as Murry would have it, or, as Tillyard maintains, a more alive personification than Henry of "kingly qualities"?

Undeniably, Faulconbridge's final attitude toward events is what King John's should be but is not. The Bastard deplores the ignominy of subjection to

the Pope; he is valiant in defense of his country; he is appalled at the baseness that would consent to the murder of a helpless child; he is eloquent in his attempts to persuade the nobles to return. Yet in all of these contingencies, he rises to the occasion rather because there is no one else to do so than because he is a born leader. He is most capable in the "ordering of the day", but he never achieves even the kingliness that John displays in the opening scenes. Furthermore, granted that Henry V in the play of that name is somewhat wooden, nevertheless, he has always both dignity and assurance; he is unwavering in his course, and he is a towering symbol of command throughout the play. One cannot conceive of Henry V even *thinking* in the terms uttered by the Bastard at a climactic moment:

I am amaz'd, methinks, and lose my way
Among the thorns and dangers of this world.

(IV. iii. 140-141)

Faulconbridge has strength and vitality, but he has none of the dignity of conscious regal power.

Actually, in the last two acts the Bastard comes much closer to epitomizing the loyal follower than he does the regal leader. From his lines to Hubert over the dead child, it is clear that he considers Arthur the rightful heir to the throne, yet revolt against an anointed king would never even occur to him. He is King John's subject. Furthermore, those rather odd lines spoken over the King's corpse (V. vii. 70-73) can only mean that in the fixed scheme of things he thinks of himself as the eternal servant. This is clearly emphasized by the lines following on the stars that now move in their right spheres. It is significant, too, that the Bastard is the first to bend the knee to Henry and vow his "true subjection everlastingly". Tillyard is certainly right in saying that the Bastard is the upholder of the principle of degree, but his own place in the order is clearly not at the top. Nor does anyone in the play suggest that it should be.

To say, however, that Faulconbridge ends as the good stout-hearted soldier and follower is still not to reconcile him with the Faulconbridge of the first three acts. Strangely enough, no one writing on this play has noticed—or admitted—that the two bear absolutely no relation to each other. Not one element of the character of the first three acts survives in the Bastard of the concluding ones. The humor, the devil-may-care attitude, the refusal to take life seriously or to feel deeply, have totally disappeared. Conversely, in the first part of the play there is not one hint of the moral strength, the devotion to duty, the deeply-felt patriotism, that characterize him at the end. Even his speech has been completely transformed. The comic commentary, couched always in blunt colloquial terms, has given place to the most elevated poetic passages in the play. Obviously, we have two distinct characters under the name of the Bastard. There is, in reality, only cleavage at the end of the third Act where critics have persistently tried to find development.

One other interpretation of the character of Faulconbridge has occasionally been suggested. Miss Lily B. Campbell has expressed it most recently, although without analysis since her interests in the play lie elsewhere. She says:

... Faulconbridge ... acts as chorus to the play. Many students, bothered by the unheroic hero, have ... tried to set up Faulconbridge as hero ... It is true that Faulconbridge is, like Falstaff, generally considered the most interesting character of the play, and that, unlike Falstaff, he is certainly the most heroic. But *King John* with Faulconbridge as hero is a play without form and void, signifying nothing. He is outside the structure of the play as he is outside it historically. He avenges his father's death. He acts as a foil to the king in his more unkingly moments. He loots the monasteries—off stage. But he is remembered chiefly because, as chorus, he says some of the most admirable things in the play.⁷

This interpretation is far more tenable than that of the king-makers. The most memorable speeches—on commodity, on Arthur's death, against subjection to the Papacy, and the final ones on England's danger—can all be read as fairly objective commentary on the events of the play. And, as Miss Campbell remarks, the Bastard is entirely outside the structure of the play, as a chorus so often is. Indeed, there is absolutely no dramatic necessity for his presence. Remove him from the play, and the plot is untouched. However, as a chorus Faulconbridge still presents the same difficulties. It is undeniable that occasionally—especially in the final act—Faulconbridge does function very much as a chorus would. But no effective chorus could possibly embrace the inconsistencies, even antitheses, that we find in his character, since the primary function of a chorus is to provide a stable vantage point from which to view the action.

Apparently Tillyard's view of the character still prevails. To critics of his bias none of the difficulties discussed above proves insurmountable. Mr. F. M. Salter has recently proved—to his own satisfaction, at least—that Faulconbridge is not only the hero but essential to the structure as well. He finds the whole movement of the play to consist in the rise of Faulconbridge and the decline of John as heroes.⁸ And in the most recent treatment of the play that I have seen, Mr. Harold Goddard makes him the pivotal figure. He says that the Bastard serves both as central contrast to John and as a kind of touchstone for all the other characters because he is the only one who does not worship commodity. (Mr. Goddard does not believe the Bastard's confession, either.) This critic then concludes:

It was the Elizabethan custom to give the final lines of a play to the man of highest rank. In breaking that custom and putting the last words of *King John* into the mouth of the Bastard rather than of Prince Henry, ... Shakespeare clinches the fact that the Bastard is the king of the play.⁹

Of course, this fact no more "clinches" the argument than does the flat denial of the evidence of the Bastard's own words. What is more, Faulconbridge has the final word in every act but the third, which, if anything, would tend to emphasize his role as chorus rather than as king. Furthermore, although Mr. Goddard's generalization is sound enough, three other plays among the histories alone end with a speech by a character of less than highest rank.

⁷ Lily B. Campbell, *Shakespeare's "Histories"*, The Huntington Library (San Marino, Calif., 1947), p. 166.

⁸ F. M. Salter, "Shakespeare's *King John*", *Transactions of the Royal Society of Canada*, XLIII, Series III (June, 1949), Section 2, pp. 115-136.

⁹ Harold C. Goddard, *The Meaning of Shakespeare* (University of Chicago Press, 1951), p. 146.

Setting aside, then, the very special pleading of these critics who are determined to make a king of the Bastard, what can we conclude about him? We must first admit that he is two entirely different characters in *King John*, and if we try to fuse the two into one, we must automatically deny him credibility. The character is not developed; the vice is simply replaced by the patriot. Of course, the confusion ultimately goes back to *The Troublesome Reign*. In that play Faulconbridge displays the same inconsistencies, but they are less obtrusive than in *King John*, and for several reasons.

In the first place, in the older play the Bastard's humor is both lower and more pervasive. We are not troubled by a sudden transformation. Shakespeare, on the other hand, elevated the coarse humor—in many instances raising it to the level of wit—and then discarded it entirely in the final acts. Secondly, *The Troublesome Reign* is strongly anti-papal throughout; so it is no surprise to find Faulconbridge, along with the others, voicing anti-papal sentiments. But in *King John* he is the only character who speaks out on the subject—a circumstance that both widens the gulf between the vice and the patriot and makes him uniquely the nationalist of the play. He is thereby immediately given an importance that is out of all proportion to his function. The reason for it is simply that among the unprepossessing characters in this play there was no one else to whom Shakespeare could give his fine patriotic lines.

The Troublesome Reign is a workmanlike play. It serves a purpose, but it rises to no heights; it has no memorable scenes, or even lines; and no one character commands excessive attention, or stirs the emotions or the imagination. Poor as *King John* is in certain respects, it has both memorable lines and scenes; it has a greater degree of characterization than *The Troublesome Reign*, and it has a less strident but a deeper-felt patriotism. King John, cipher that he is, is a credible character, and we get flashes of insight into a complex nature. The same is true of Constance and Cardinal Pandulph. But Faulconbridge has not been imaginatively created—he has simply been enlarged.

So accustomed are we to studying Shakespeare's major characters as masterpieces of psychological insight, that critics have been beguiled into considering the Bastard as one. But he is basically not a major character at all. He remains essentially what he was in *The Troublesome Reign*—a "ficelle" playing a variety of roles. He is comic relief, general messenger boy, a spur to the king, a good stout-hearted Englishman, the spirit of loyalty, the organ of deeply-felt patriotism—and the chorus. In each scene in which he appears he has life, but he never comes alive as an individual. The burden of his disparate functions is too great. Surely, Shakespeare would never have left his hero, or his major symbol, in so amorphous a state.

Poughkeepsie, New York

Cleopatra's Tragedy

L. J. MILLS

INTERPRETATIONS of Shakespeare's *Antony and Cleopatra* have emphasized, with varying degrees of stress, one or another of the three principal themes in the play, which are, as summarized by John Munro:

... first, the East represented by Egypt and lands beyond versus the West represented by Rome; secondly, the strife in the Triumvirate who divided and governed the world, and the reduction of the three, Octavius, Lepidus and Antony, to one, Octavius; and thirdly, the love and tragedy of Antony and Cleopatra. Of all these the last is dramatically dominant.¹

But among the commentators who regard the third theme as dominant there is much difference of opinion. Some write as if the play were entitled "The Tragedy of Antony"; for example, J. Middleton Murry:

... up to the death of Antony it is from him that the life of the play has been derived. She [Cleopatra] is what she is to the imagination, rather in virtue of the effects we see in Antony, than by virtue of herself. He is magnificent; therefore she must be. But when he dies, her poetic function is to maintain and prolong, to reflect and reverberate, that achieved royalty of Antony's.²

Others give Cleopatra more significance but yet make Antony central, as does Peter Alexander, who allots to Cleopatra a somewhat more distinct, more nearly self-contained personality than does Murry:

Antony dies while the play has still an act to run, but without this act his story would be incomplete. For Cleopatra has to vindicate her right to his devotion.³

Any interpreter, however, who concentrates on the tragedy of Antony is confronted with the difficulty pointed out by Robert Speaight:

... if you are thinking in terms of Antony's tragedy alone, and if you are trying to make his tragedy conform to a classical definition, then you may find it awkward to face a fifth act, in which only his heroic and fallen shadow is left to keep Cleopatra company.⁴

Moreover, such an interpreter overlooks the title of the play as it appears in the Folio: "The Tragedie of Anthonie, and Cleopatra", with the significant comma

¹ *The London Shakespeare* (N. Y., 1957), VI, 1213.

² *Shakespeare* (London, 1936), p. 372.

³ *Shakespeare's Life and Art* (London, 1939), p. 178.

⁴ *Nature in Shakespearean Tragedy* (London, 1955), p. 123.

after "Anthonie." The nature of the play *Antony and Cleopatra*, really in itself more than from the comma signal but given added emphasis by it, should be self-evident: the play presents the tragedy of Antony and then the tragedy of Cleopatra. Such recognition, however, does not obscure the fact that each tragedy gives significance to the other and increases its effect.

Judicially objective critics have granted Cleopatra more stature as a tragic figure in her own right than those who think of the play as Antony's tragedy. J. W. Mackail, for instance, though he does not point out that Cleopatra's tragedy differs from Antony's, says:

It is the tragedy not of the Roman world, but of Antony and Cleopatra: and of both of them equally. . . . Here, neither single name gives the central tone to the drama; Antony does not exist for the sake of Cleopatra (as one might put it), nor does Cleopatra exist for the sake of Antony: they are two immense and in a sense equivalent forces which never coalesce, and the interaction between them is the drama.⁵

And Virgil K. Whitaker, though insisting that "the tragic action of the play is centered upon Antony, who has so yielded himself to the passion of love that it has possessed his will and dethroned his judgment", gives Cleopatra stature as a tragic figure: "Cleopatra, although she is developed almost as fully as he is, remains the seductress, and only at the end does she become a participant in a tragedy of her own."⁶ "A tragedy of her own"—just what is it? "A question to be asked", and answered.⁷

It is trite to remark that an audience's first impression of a character is very important; it is not commonplace to call particular attention to Cleopatra's first word in the play: "If". It is obvious—or should be—that in saying "If it be love indeed, tell me how much", she is following up a previous declaration, on Antony's part, of great love for her by teasing and bantering him. She is playful, but within her brief demand may be discerned one of her chief devices, contradiction.⁸ Immediately, by the entrance of the messenger from Rome, her tone changes; the contradictions become blunt, the taunts amazingly bold and affrontive. Antony's submitting to them proves that Philo's term "dotage" is not an exaggeration. That Cleopatra's contradictory behavior (as in I. ii. 89-91; iii. 1-5) is calculated is obvious from her rejoinder to Charmian's warning: "Thou

⁵ *Approach to Shakespeare* (Oxford, 1931), p. 90.

⁶ *Shakespeare's Use of Learning: An Inquiry into the Growth of His Mind and Art* (San Marino, 1953), p. 315.

⁷ The answer is hardly to be found in the multitudinous pages that have been written about her. An excellent summary of the varying, antithetical interpretations of Cleopatra is given in Daniel Stempel's "The Transmigration of the Crocodile", *Shakespeare Quarterly*, VII (1956), 59-62.

⁸ Not all critics recognize the teasing; for instance, J. Dover Wilson:

. . . when the lovers enter . . . , we learn from their lips that this same love is more spacious than 'the wide arch of the ranged empire', more precious than kingdoms or the whole 'dunghy earth', and so boundless that it requires 'new heaven, new earth' to contain it. (*Antony and Cleopatra*, ed. Wilson, Cambridge, 1950, p. xviii);

and Robert Speaight:

But when Antony and Cleopatra enter upon the stage, lost to everything but each other, their rapture is almost liturgical, and we remember the first meeting of Romeo and Juliet. (Pp. 127-128)

It is surely inaccurate to give the speeches of Antony and Cleopatra equal import, to fail to discriminate between the tone of her two lines and that of his two (I. i. 14-17).

teachest like a fool. The way to lose him!" (I. iii. 10).⁹ Simultaneously Cleopatra's constant fear is revealed: that Antony will leave her.

When Antony, having determined to break off with Cleopatra and return to Rome, goes to her to announce his departure, she perceives that he is in a serious mood and, surmising his intention, gives him no chance to talk. Six times she interrupts him when he starts to speak. In her tirades she taunts him (1) by references to his wife Fulvia, charging him with falsity to her; (2) by the accusation that he has treacherously betrayed her (Cleopatra); and (3) by recounting his compliments to her when he was wooing, practically calling him a liar. And when eventually Antony commands her to listen to him and hear his reasons for leaving, ending with a reference to Fulvia's death, she then accuses him of lying, of expecting her, like a child, to believe fairy tales. When he offers proof, the letter he has received, she then charges him with insensibility for not weeping over his wife's death and predicts that he would be equally unmoved by her death. And as he protests his love for her she begins one of her fainting spells but changes her mind; she is, she says, "quickly ill, and well", as changeable as Antony is in his love. She mockingly urges him to produce some tears for Fulvia and pretend they are for her, ridicules him for not making a better show at weeping, and calls on Charmian to join her in laughing at Antony's rising anger.

Antony turns to walk away. Then Cleopatra brings him back by the one appeal that just then could do it, a quavering "Courteous lord". It is the first time in the play that she has spoken to him in anything like a complimentary fashion. Then she pretends to have something serious to say, or that she was going to say and has now forgot. Antony recognizes that she is playing for time, and she perceives his recognition.¹⁰ She has drawn on her coquette's kit for a variety of tools, and they have failed her, even her appeal to pity (her most effective, much used tool); Antony is going despite all she can do. But perhaps, if she says something kind, for once, it may eventually bring him back:

Your honour calls you hence;
Therefore be deaf to my unpitied folly,
And all the gods go with you! Upon your sword
Sit laurel victory, and smooth success
Be strew'd before your feet!

(I. iii. 97-101)

Or something that may seem kind! Her reference to his honor is much belated; she makes another appeal to pity; and the sequence of *s* sounds and the concatenation of *b*'s and *f*'s and *e*'s and *t*'s in the last line may suggest, by the conceivable hissing and sneering, an unconscious extrusion of her essentially serpentine nature.

⁹ Citations and quotations are based on the Kittredge edition of *Antony and Cleopatra* (Boston, 1941).

¹⁰ Some critics have interpreted the "Courteous lord" speech differently; e.g., H. N. Hillebrand: "Until now Cleopatra has been desperately trying, with all the battery of her wit and sarcasm, to stave off the moment of parting. When at last she sees that Antony is inflexible, that he is in fact on the point of strategic flight, she suddenly breaks, abandons her attack, and becomes wholly the unhappy, loving woman. (*Antony and Cleopatra*, "The Arden Shakespeare", Boston, 1926, p. 145.)

But she does not "abandon her attack"; she merely changes tactics.

During Antony's absence Cleopatra's behavior is self-characterizing. She evinces no interest in the business he is engaged in; she is concerned as to what he may be thinking of her, is enveloped in thoughts physical and sensual, and reviews the list of her great lovers, "Broad-fronted Caesar", "great Pompey", "brave Mark Antony". She revels in memories of her behavior to Antony—trickery in fishing, laughing him out of and into patience, dressing him in tires and mantles while she "wore his sword Philippan", contrarities all. She is aghast when the news comes that Antony has married Octavia and beats the messenger, but regains hope from the description he gives of her.

We do not see Antony and Cleopatra together again until just before the battle of Actium. Were it not for Enobarbus' description of her on the river Cydnus and his analysis of her charms (II. ii. 195-245), there would be little about her in the first half of the play that to an objective reader is alluring. But even Enobarbus' account hints at Cleopatra's oppositeness, for he pictures Antony, "Enthron'd i' th' market place", waiting for Cleopatra to appear before him, which she does not do, and accepting her refusal to dine with him and her counter-invitation "to come and suppe with her".¹¹ The description follows closely the reconciliation scene between Antony and Octavius in which Antony, then at his best, is shown as firm master of himself and thus provides the background to contrast with his sorry self when manipulated by Cleopatra. But there is no such admirable background for Cleopatra; it is apparent that her tragedy will have to be of a distinctly different sort from Antony's. It cannot be a "tragic fall", for there is nothing for her to fall from.

After Actium, where Antony at her urging has fought at sea, she offers as her reason for leaving the scene of the battle that she was afraid. But that reason does not satisfy everyone. E. E. Stoll, for instance, lists among various unanswered questions in Shakespeare's plays the query "Why does Cleopatra flee from the battle and Antony?"¹² Later he wonders whether in examining such a question as that, and about her later dealings with Thyreus and her responsibility in the second sea-fight, we may not be "then considering too curiously".¹³ Certainly the question about her behavior at Actium exists and must be considered; but just as certainly it cannot be answered.¹⁴ Cleopatra's "I little thought / You would have followed" (III. xi. 55-56), besides putting the blame on him, may reveal a more nearly true reason than her "fearful sails": Is her leaving the battle at the critical point a test of Antony, to see whether the political leader or the lover is stronger in him? Does she fear that military

¹¹ North's Plutarch. "*Antonius* . . . sent to command *Cleopatra* to appeare personally before him, when he came into *CILICIA*, to aunswere vnto such accusations as were laide against her, being this: that she had aided *Cassius* and *Brutus* in their warre against him. . . . Therefore when she was sent vnto by diuers letters, both from *Antonius* himselfe, and also from his friendes, she made so light of it and mocked *Antonius* so much, that she disdained to set forward otherwise, but to take her barge in the riuer of *Cydnus*," etc.

¹² *Shakespeare Studies* (N. Y., 1927), p. 29.

¹³ *Poets and Playwrights* (Minneapolis, 1930), p. 2.

¹⁴ Enobarbus, in saying to Cleopatra,

What though you fled

From that great face of war whose several ranges

Frighted each other?

(III. xiii. 4-6)

is not concerned with arguing about her reason for leaving; he is condemning Antony for having followed her (II. 6-12).

success and political mastery would be a dangerous rival to her charms? And when Antony reproaches her with

You did know
How much you were my conqueror, and that
My sword, made weak by my affection, would
Obey it on all cause

(III. xi. 65-68)

and she cries "Pardon, pardon!" is she really sorry? Her behavior to Thyreus soon after makes us wonder.

When Thyreus tells Cleopatra that

He [Caesar] knows that you embrace not Antony
As you did love, but as you fear'd him

(III. xiii. 56-57)

she exclaims "O!" What does she mean by that? There are those who seem to know; e. g., G. L. Kittredge (note on l. 57):

Cleopatra's exclamation is meant to convey to Thyreus not only eager acceptance of Caesar's theory of her union with Antony, but also gratified surprise that Caesar should have shown so sympathetic an understanding of the case. All this she expresses in plain terms in her next speech: 'He is a god,' etc.

That interpretation implies that Cleopatra, suddenly perceiving a way out of the impasse, is deserting Antony and preparing to entangle Caesar in her "toils of grace", through the pity for her that she hopes to inspire. But conceivably the "O!" may merely imply painful shock at the idea that anyone could even think she feared Antony and did not love him.¹⁵ If so, the idea of appealing to Caesar's pity may not occur at the moment but be suggested by Thyreus'

The scars upon your honour, therefore, he
Does pity, as constrained blemishes,
Not as deserv'd.

(II. 58-60)

It is doubtful whether one is justified in saying that "All this she expresses in plain terms in her next speech", inasmuch as Thyreus' statement comes between her "O!" and "her next speech". Or, perhaps, the previous lines should be taken into consideration; Thyreus says,

Caesar entreats
Not to consider in what case thou stand'st
Further than he is Caesar,

(II. 53-55)

which seems to promise noble treatment, with possible emphasis on the good will of Caesar the man. If the idea of attempting to entangle Caesar has already occurred to her, her enthusiastic "Go on. Right royall!" is flattery intended to be relayed to Caesar. But then Thyreus'

He knows that you embrace not Antony
As you did love, but as you fear'd him

¹⁵ The Folio "Oh" followed by a period may suggest only a distressful moan; Thyreus goes on speaking as if he heard nothing. Maybe modern editors imply too much by inserting an exclamation point.

is definitely cooling, and her "O!" may involuntarily escape her, indicating sudden awareness of Caesar's realization that she "embraced" Antony because of his power more than for love of the man himself and thus is on guard against any designs she might have on him now that he has conquered Antony. If that is the situation, then Thyreus' speech suggesting Caesar's pity for the scars upon her honor "as constrained blemishes, / Not as deserv'd" arouses hope and prompts her flattering and pity-inviting

He is a god, and knows
What is most right. Mine honour was not yielded
But conquer'd merely, (ll. 60-62)

a bare-faced lie, as Enobarbus recognizes.

Whatever the significance of the "O!" it is soon obvious that Cleopatra proceeds to cajole Thyreus,¹⁶ hoping thereby to make him a friend in court. But whether she is actually deserting Antony and staking all on a hope of ensnaring Caesar or is planning a deep deception of Caesar it is impossible to tell. Nor is her behavior to Antony clear when he enters unexpectedly and in fury orders punishment to Thyreus and condemns her. She attempts to defend herself with four questions: "O, is't come to this?" "Wherefore is this?" "Have you done yet?" and, after a parenthetical "I must stay his time", "Not know me yet?" What does she mean by the fourth question? She probably intends for Antony to understand that she was just temporizing, meeting Caesar's suspected treachery with pretended submission. When Antony, still pained by what he is sure is betrayal of him, asks, "Cold-hearted toward me?" she breaks out in impassioned speech:

Ah, dear, if I be so,
From my cold heart let heaven engender hail,
And poison it in the source, and the first stone
Drop in my neck; as it determines, so
Dissolve my life! The next Caesarion smite!
Till by degrees the memory of my womb
Together with my brave Egyptians all,
By the discandying of this pelleted storm,
Lie graveless, till the flies and gnats of Nile
Have buried them for prey!

(III. xiii. 158-167)

Actually her plea that, if her heart is cold, from it hail, poisoned in its source (her heart), should be "engendered" only to fall in her neck, melt, and in melting dissolve her life, is basically nonsense. For if there were enough poison in the source, her heart, to kill her when, incorporated into hail, it was carried to her neck and then caused her life to dissolve, she would have been dead long ago. To say nothing of the amount of poison it would take to dispose of Caesarion and "my brave Egyptians all"! She has created a barrage of words that by the excess of emotion and the deficiency of sense seem to denote complete devotion to Antony but which by the very excesses reveal the opposite.

¹⁶ "And she gives Thyreus her hand to kiss. Perhaps she finds him rather good-looking; certainly she is musing on former, or on future, conquests" (Speaight, p. 142).

"The lady doth protest too much, methinks." Her speech is not the bald lie that she tells Antony when later she sends him word that she has killed herself, but there is deception, masked by the barrage of words and the vehemence of her utterance.¹⁷

What a narrow escape that was for her! She has convinced Antony ("I am satisfied") but not Enobarbus; for him it is the last straw. He knows that Antony is now lost, for "When valour preys on reason, / It eats the sword it fights with" (ll. 199-200). Though Enobarbus speaks only of Antony, he reveals his interpretation of Cleopatra's behavior in the crisis.

Antony declares that he will fight Caesar again, gains Cleopatra's "That's my brave lord", and joins with her in anticipation of her birthday festivities. The next morning she playfully helps Antony don his armor and kisses him as he departs for battle. She comments to Charmian, "He goes forth gallantly", and expresses a wish

That he and Caesar might
Determine this great war in single fight!
Then Antony—but now—

(IV. iv. 36-38)

Since she apparently thinks Antony will be defeated, she is surprised at his victorious return:

Lord of lords!
O infinite virtue, com'st thou smiling from
The world's great snare¹⁸ uncaught?

(IV. viii. 16-18)

Though she thus compliments Antony in exaggerated terms and rewards Scarus extravagantly ("An armour all of gold", l. 27), she hardly discloses her real thoughts. Nor is it certain that she did not betray Antony in the second sea-fight. Antony is sure: "This foul Egyptian hath betrayed me!" (IV. xii. 10) and he is exceedingly bitter about the "triple-turn'd whore" that

Like a right gypsy hath at fast and loose
Beguil'd me to the very heart of loss!

He calls for Eros, but Cleopatra appears, having mistakenly thought, perhaps, that Antony was summoning her by calling on the deity of love (Eros), and is met by "Ah, thou spell! Avaunt!" In innocence or seeming innocence she asks, "Why is my lord enrag'd against his love?" Then at Antony's threats she leaves. Exclaiming that he is "more mad / Than Telamon for his shield" (xiii. 1-2), she sends Mardian to Antony:

Mardian, go tell him I have slain myself.
Say that the last I spoke was 'Antony'
And word it, prithee, piteously. Hence, Mardian,
And bring me how he takes my death.

(IV. xiii. 7-10)

¹⁷ G. B. Harrison calls that speech "the first outburst of genuine emotion that she has yet shown", and adds, "It is difficult to know at this point whether Cleopatra is loyal or false; probably she does not know herself" (*Shakespeare's Tragedies*, London, 1951, p. 218).

¹⁸ War, "all the snares the world can set" (M. R. Ridley, rev. ed. in the "Arden Edition of the Works of William Shakespeare," p. 171), or Caesar?

The lie, with the appeals for pity—"I have slain myself" (for love of Antony), "piteously"—is her final deception of Antony. Knowledge about how he takes her death may be intended to provide her with a clue as to possible appeasement of his wrath, but the lie is the climax of all her tricks, and ironically causes his death. Though it be argued that she did not betray Antony, his thinking she did is understandable, in the light of her behavior throughout the play up to the time of the second sea-fight.

What would be—to return to Cleopatra's entrance and exit for a moment—the impression on an audience of Cleopatra's behavior? Antony's brief but vivid description of the fleet's surrender and his repeated charge that Cleopatra has betrayed him, plus remembrance of what happened at Actium, may well make an audience suspicious of her when she appears. And her exit, following immediately upon Antony's detailed picture of her as the captive of Caesar and the victim of Octavia's wrath, may well give the definite impression that her self-interest has been and is the force that motivates her action. She does not even think of fainting or of attempting to kill herself in disproof of Antony's accusation. And her question "Why is my lord enrag'd against his love?" is colored by her accustomed plea for pity. Altogether, whether or not she betrayed Antony to Caesar is left an unanswered question, like the motives for her behavior at Actium.

There are some obvious facts. Cleopatra, to satisfy her ego, must have as her lovers the world's greatest. The outcome of the war between Antony and Octavius, since it is for world mastery, will determine which will emerge as the greater. Suppose Antony should win: he will certainly be immersed in state affairs and neglect her. Suppose Octavius should win: then there is the question as to whether she can ensnare him. Her equivocal behavior to Antony and her flirting with Caesar through Thyreus may reflect her uncertainty.

Yet there can be no doubt that Cleopatra has love, of a sort, for Antony, and when he, dying, is brought to her in the monument it is the realization of his personality as a man, her lover, and her belated recognition of the stalwart Roman qualities he represents (emphasized by the pride in them shown in his dying speech) that for the moment overshadow everything else. Even though self-pity is not completely absent—"Noblest of men, woo't die? / Hast thou no care of me?" (IV. xv. 59-60)—she is genuine in lamenting that "The crown o' th' earth doth melt", and she is quite humbled:

No more but e'en a woman, and commanded
By such poor passion as the maid that milks
And does the meanest chares." (ll. 73-75)

Some appreciation of Antony's worth, now that he is no more, comes to her:

It were for me
To throw my sceptre at the injurious gods,
To tell them that this world did equal theirs
Till they had stol'n our jewel. (ll. 75-78)

But there is no admitting, apparently no perception, of the fact that she is responsible for his defeat and death. Her self-pity, her concentration on self, makes it impossible for her to see the situation objectively. If she could see it objectively, she would not be Cleopatra. It is her very Cleopatra-ness that is the basis

for her ultimate tragedy. If she were a Juliet she would kill herself immediately for love of Antony, not merely talk about suicide. The fact that she does not act but talks precludes any interpretation of her tragedy as a love tragedy, even though there is pathos in her

what's brave, what's noble,
Let's do it after the high Roman fashion
And make death proud to take us. (ll. 86-88)

She has learned something; she has gained unconsciously some insight into what virtue, Roman virtue as embodied in Antony, is. There is no sneering now at "a Roman thought" (I. ii. 87). But though she knows no "friend / But resolution and the briefest end", she is yet a long way from declaring "Husband, I come"; her tragedy is by no means yet manifest.

When we next see her (V. ii) some time has elapsed; she still talks of suicide, but not of "the briefest end": "My desolation does begin to make / A better life." Better than what? Since she immediately speaks of Caesar and his subjection to Fortune, she will show a "life" superior to his by doing that which ends all the influence of Fortune. Is it unconscious irony that she uses the word "life" in speaking of the ending of her life? Her whole speech (ll. 1-8) is of herself in relation to Caesar, and she does not attempt suicide until the Roman guardsmen make a move to capture her. Meanwhile she has parleyed with Proculeius and through him made a bid for pity from Caesar—"a queen his beggar"—and professes "A doctrine of obedience". But she adds, significantly, "and would gladly / Look him i' th' face" (ll. 31-32).

When she is prevented from killing herself (not for love of Antony but to forestall capture) she moans,

Where art thou, death?
Come hither, come! Come, come, and take a queen
Worth many babes and beggars. (ll. 46-48)

The real reason for her attempted suicide is made plain by her outburst after Proculeius' "O, temperance, lady!":

Sir, I will eat no meat; I'll not drink, sir;
If idle talk will once be necessary,
I'll not sleep neither. This mortal house I'll ruin,
Do Caesar what he can. Know, sir, that I
Will not wait pinion'd at your master's court
Nor once be chastis'd with the sober eye
Of dull Octavia. Shall they hoist me up
And show me to the shouting varlotry
Of censuring Rome? Rather a ditch in Egypt
Be gentle grave unto me! Rather on Nilus' mud
Lay me stark-nak'd and let the waterflies
Blow me into abhorring! Rather make
My country's high pyramides my gibbet
And hang me up in chains!

(V. ii. 49-62)

Proculeius had been commended to her by Antony (IV. xv. 47-48), but he has proved untrustworthy. When Dolabella follows and attempts to gain her

confidence by "Most noble Empress, you have heard of me?" (V.ii.71), she tests him: "You laugh when boys or women tell their dreams; / Is't not your trick?" He does not understand what she means, and is puzzled as she pours out an elaborate eulogy of Antony (ll. 79 ff.). She glorifies Antony's power and bounty and wins Dolabella's sympathy to the degree that he answers truthfully her question as to what Caesar intends to do with her: lead her in triumph in Rome.¹⁹ She has told Dolabella that she "dreamt there was an Emperor Antony" and asked whether "there was or might be such a man / As this I dreamt of". It appears that she was giving him an opportunity to assure her that Caesar, now Emperor, is such a man;²⁰ since he did not respond affirmatively, she puts her direct question. Immediately after his answer, Caesar enters.

It is through the glorified Antony of her dream that the audience is made aware of the fact that Cleopatra now has gained some conception of the worth of Antony. But that is in retrospect; she indicated no such recognition while Antony was alive. The idealization of Antony in the dream contrasts with the unideal realism of her treatment of him while he lived. (Dramatically, the idealized Antony comes between the deceitful Proculeius and the cold, un-malleable Caesar. Cleopatra's acquired recognition of Antony's excellence cannot be left to the very end of the play but must be made evident, for it is vital to the formation of her tragedy.) But she is in many ways still the former Cleopatra; she schemes, and uses a new device to arouse pity for herself. There is no admission of responsibility for what has happened, no hint of a sense of guilt. And she obviously has not given up hope of a future if one can be contrived that is not shameful to her. That future depends on what she can gain from Caesar.

Since she is still alive and has not become penitent nor admitted—even realized—any responsibility for the dire situation she is now in, it is inevitable that she should carry on. Indeed the force of momentum, not checked by a change in character, leads the audience to anticipate an attempt to captivate Caesar: Julius Caesar, Pompey, Antony; and now Octavius is Caesar, the world's greatest.²¹ And it is to be expected that she will use the old tools, or

¹⁹ "Why, we may ask, should she be worried about what Caesar means to do with her if she has fully made up her mind to leave the dull world that no longer contains Antony?" (Willard Farnham, *Shakespeare's Tragic Frontier: The World of His Final Tragedies*, Berkeley, 1950, p. 198).

²⁰ This Dolabella incident has been interpreted in various ways. For instance, G. S. Griffiths ("Antony and Cleopatra", *Essays and Studies . . . English Ass'n*, XXXI (1946), 64): "Cleopatra turns this great engine of poetry on Dolabella, but it remains primarily an apology for suicide and a declaration of faith in a love, a person that has been and is no more in time." And, more realistically, A. H. Tolman ("Act V of *Antony and Cleopatra*", *Falstaff and Other Shakespearean Topics*, N. Y., 1925, pp. 166-167):

This high-sounding praise of her last lover is wholly genuine. . . . But Cleopatra is an infinite coquette . . . she has never been able to 'see an ambassador, scarcely even a messenger, without desiring to bewitch him'; and only death can put an end to her instinctive longing to fascinate men . . . Cleopatra is eloquent both because she is praising her beloved Antony, and because she is captivating Dolabella. Her rapturous words are about Antony, but they are also directed at her new admirer. . . . Dolabella . . . returns to declare his love, to give the queen the fullest possible information, and to take a last farewell.

Most students of Shakespeare do not seem to realize the full force of this embryonic love-affair, acting itself out before us on the very brink of the grave.

²¹ "Each person [in a book or play] must behave in character; that means that he must do what

rather the most effective one, the appeal to pity.²² When Caesar enters, she kneels to him:

Sir, the gods
Will have it thus. My master and my lord
I must obey; (V. ii. 115-117)

then

Sole sir o' th' world,
I cannot project mine own cause so well
To make it clear; but do confess I have
Been laden with like frailties which before
Have often sham'd our sex.

Caesar's response gives her little encouragement, ending as it does with a threat:

If you apply yourself to our intents,
Which towards you are most gentle, you shall find
A benefit in this change; but, if you seek
To lay on me a cruelty by taking
Antony's course, you shall bereave yourself
Of my good purposes, and put your children
To that destruction which I'll guard them from
If thereon you rely.

There follows the Seleucus incident. Whether she is providing for herself if she should have a future or, as some think, tries to convince Caesar by the planned exposure of her concealing half her wealth that she has no intention of following "Antony's course", or has contrived the whole thing as a means of eliciting pity, she unquestionably utilizes it for the latter purpose:

O Caesar, what a wounding shame is this,
That thou vouchsafing here to visit me,
Doing the honour of thy lordliness
To one so meek, that mine own servant should
Parcel the sum of my disgraces by
Addition of his envy! Say, good Caesar,
That I some lady trifles have reserv'd,
Immement toys, things of such dignity
As we greet modern friends withal; and say
Some nobler token I have kept apart

from their [the readers'] knowledge of him they expect him to do" (Somerset Maugham, *The Summing Up*, Chap. 72).

²² The sequence of seeing, pitying, and loving is explicitly stated, though by a woman for a man in this instance, in *The Two Noble Kinsmen* II. iv. 7, 11, 14-15:

Daughter. First, I saw him;
... next I pitied him;
... then I loved him,
Extremely lov'd him, infinitely lov'd him.

Cleopatra's envisioning this possible sequence is suggested by her words to Proculeius, V. ii. 30-32; she wishes, of course, to be in Caesar's presence that he may see and pity her:

I hourly learn

A doctrine of obedience, and would gladly
Look him i' th' face.

For Livia and Octavia—must I be unfolded
 With one that I have bred? The gods! It smites me
 Beneath the fall I have. . . .
 Be it known that we, the greatest, are misthought
 For things that others do; and, when we fall,
 We answer others' merits in our name,
 Are therefore to be pitied.

(V. ii. 159-171; 176-179)

But her flattery, her profession of complete subjection to him, and her tearful appeals for pity have no effect on the astute Caesar, who answers her by the royal "we" and to her final, more quaveringly piteous "My master and my lord", says bluntly, "Not so. Adieu." She has done her best, but her practised methods, particularly the previously much-used pleas for pity, do not touch Caesar. And when he leaves she is vehement in her outburst—"He words me, girls, he words me", and adds "that I should not / Be noble to myself!"²³ There is nothing left for her but to fall back on her resolution. The confirmation by Dolabella of what he had already told her about Caesar's intentions and his specification of a time limit,

Caesar through Syria
 Intends his journey, and within three days
 You with your children will he send before,

(V. ii. 200-202)

incites her to immediate action. She describes vividly to Iras the exhibition Caesar would make in Rome of Iras and herself (she would no doubt include Charmian if she were then present) and applauds Iras' determination to pluck out her eyes rather than see it—

Why, that's the way
 To fool their preparation, and to conquer
 Their most absurd intents.

Caesar having proved to be untouched, she reverts to the scene of her conquest of Antony:

Show me, my women, like a queen. Go fetch
 My best attires. I am again for Cydnus,
 To meet Mark Antony. (ll. 227-229)

With an implied confession of dillydallying, she declares:

My resolution's plac'd, and I have nothing
 Of woman in me. Now from head to foot
 I am marble-constant. Now the fleeting moon
 No planet is of mine.²⁴ (ll. 238-241)

In her final moments, as she carries out her resolution, Cleopatra has "immortal longings", hears Antony call, gloats over outwitting Caesar, addresses

²³ Apparently "a desire to save herself from the ignoble fate that Caesar plans for her" (Farnham, *Shakespeare's Tragic Frontier*, p. 199). But is that really all she means?

²⁴ Shakespeare here reflects the contemporary popularity of Virgil's "Varium et mutabile semper / Femina" (*Aeneid*, IV. 569-570).

Antony as "husband", shows jealousy in her fear that Iras may gain the first otherworld kiss from Antony, sneers at Caesar again, speaks lovingly to the asp at her breast,²⁵ and dies with "Antony" on her lips and with a final fling of contempt for the world. But, it should be noted, she does not "do it after the high Roman fashion", nor with the singleness of motive that actuated Antony, whose tragedy gains ironical poignancy because he thought Cleopatra—really the lying Cleopatra—had anticipated him in nobility (IV. xiv. 55-62).

Does she kill herself to be with Antony or to escape Caesar? It is the final question, to be placed along with others. Would she have killed herself if she could have added Caesar to her string of "greats"? Why did she leave the battle of Actium? Why did she urge Antony to fight at sea? Did she betray Antony in the second sea-fight? What was the meaning of her "O"? Why did she behave in such a way as to lose her country instead of preserve it? Did she ever really love Antony or did she love herself for having captivated him? Why did she tease, taunt, and cross Antony, very rarely saying anything kind to him? These questions, and others that could be asked, show that it was not accidental that the first word she speaks in the play is "If". The appropriate symbol for her is a big interrogation point.

There is testimony, of course, by Antony and especially by Enobarbus, the clear-headed, cynical logician, as to her infinite variety. Somehow she has enchanted the world's greatest men, and she is beloved by her attendants, even to the death. But in her behavior throughout the play, from the effrontery of her appearing on the Cydnus to her wily proceedings with Octavius Caesar, there are repeated evidences that she is unaccountable. It is certain that Antony never penetrates her real character; he may call her gypsy and witch, but that is begging the question. How, in the face of and through his presentation of Cleopatra's behavior to Antony, does Shakespeare make of her a force powerful enough to bring about the downfall of the great Antony? Does he not supply the answer, paradoxically, by depicting her as the world's great question mark, alluring and magnetic because of all the unanswerable questions about her? Does he not imply that the secret of her charm lies in the fact that neither Antony nor we (including Shakespeare himself) can identify the secret of her charm? Such an interpretation was suggested by Gamaliel Bradford many years ago but apparently disregarded by most commentators on the play:

I have said that Cleopatra was mysterious. Perhaps it is an element of the art of Shakespeare to puzzle us a little, to make us feel that we cannot interpret him always conclusively. It detracts nothing from the truth of his characters that we cannot always determine what their motives are as we can with that poor little creature of Dryden. . . . I, at least, do not feel clear as to her good faith to Antony. That she loves him there is no doubt at all, loves him as she is capable of loving. But it is more than doubtful whether she kills herself for love of him or in sheer desperation to avoid the scorn and vengeance of Caesar. I greatly fear that if she had been confident of Caesar's favor, confident of reigning in Rome as she had reigned

²⁵ "The asp, wriggling its way from the basket to her breast, carries more than its mortal sting; it bears the salt and savour of all that natural life whose passionate child Cleopatra had been. The asp is very much more than a theatrical convenience; it is the symbol of nature reclaiming one part of its own" (Speaight, p. 139).

in Alexandria, Antony's poor dust might have tossed forgotten in the burning winds of Egypt. And yet, I do not know—who can know? That is precisely what gives the character its charm.²⁶

But whatever interpretation of Cleopatra's character may be given—and to survey all that has been said would demand a volume devoted to her—the final question remains: What is *her tragedy*? One can agree with Willard Farnham's statement (p. 174) that "It is part of her tragedy that with her subtlety she wins control of his [Antony's] force and by winning this control ruins him and herself", but that is hardly the whole story. Nor is it satisfactory to become rhapsodic, to glorify Cleopatra beyond warrant, as J. Middleton Murry does:

Now [after Antony's death] in very deed, Cleopatra loves Antony: now she discerns his royalty, and loyalty surges up in her to meet it. Now we feel that her wrangling with Caesar and her Treasurer which follows is all external to her—as it were a part which she is still condemned to play 'in this vile world': a mere interruption, an alien interlude, while the travail of fusion between the order of imagination and love, and the order of existence and act is being accomplished: till the flame of perfect purpose breaks forth [V. ii. 226-229 quoted]. No, not *again* for Cydnus: but now for the first time, indeed. For that old Cydnus, where the wonder pageant was, was but a symbol and preparation of this. That was an event in time; this is an event in eternity. And those royal robes were then only lovely garments of the body, now they are the integument of a soul. They must show her like a queen, now, because she *is* a queen, as she never was before. (Pp. 375-376)

Much nearer to the text of the play and to all the evidence is E. E. Stoll:

... in [an] ... audacious, sensuous key, for all her exaltation, she expresses herself on her deathbed. She is tenderer with her women, and stronger and more constant, than she has ever been; but her thoughts of Antony, though now an inviolable shade, are not celestial or Platonic. They are steeped in amorousness, and she is waiting, coiled on her couch. She loves him more than at the beginning; but neither now nor at his death is she, as Professor Schücking declares, "all tenderness, all passionate devotion and unselfish love"; nor does she quit life because it is not worth the living. On life she really never loosens her greedy grip. Her beauty she clutches to her dying bosom as the miser does his gold. Her robe and jewels are, even in death, assumed to heighten the impression of it upon Caesar—though only to show him what he has missed. She hears Antony mock him now, from over the bitter wave; and at the beginning of the scene she cried,

go fetch

My best attires; I am again for Cydnus—

as one who, to please both him and herself, and vex their rival, would fain die at her best, reviving all the glories of that triumph. To an ugly death she could scarcely have brought herself; ... the death which ... she is choosing and devising [is] ... an event, a scene, well-nigh an amour ... she thinks the stroke of death is as a lover's pinch, which hurts and is desired. ... she is wrapped and folded up in sensuous imaginations to the end.²⁷

²⁶ "The Serpent of Old Nile", *Poet Lore*, X (1898), 529-530.

²⁷ *Poets and Playwrights*, pp. 14-16.

Indeed, to have Cleopatra glorified and transfigured is to forgive her treatment of Antony, to imply that it was well worth the destruction of the great Roman to bring about her regeneration. If the tragedy of Antony and the tragedy of Cleopatra are to interact to intensify each other, it is necessary *not* to have a transfiguration of Cleopatra; the poignancy of Antony's tragedy is intensified by Cleopatra's unregeneracy, and it increases the pathos and tragedy of Cleopatra that she is never penitent, not even conscious of the debacle she has wrought. That she does change somewhat, that she does attain some realization of what Antony was, is to be recognized. That she did not realize it earlier, and to a much greater degree, is her tragedy: the too little and the too late. Thus the tragedy of Cleopatra is different in kind from that of Antony; the play contains the tragedy of Antony and then the tragedy of Cleopatra.

The "too little" involves a considerable pathetic element. Cleopatra, though appearing on the Cydnus as Venus, is really Isis in environment, interests, and obsessions. Of that the fertility connotations made obvious in the conversation of her companions Iras and Charmian with the Soothsayer (I.ii), the Nile imagery frequent in the play, and the trend of Cleopatra's own thoughts as revealed in her speeches give plentiful proof. Her basic interests show themselves in her imagination as she visualizes Antony in Rome (I.v. 19 ff.). They permeate the glowing dream of Antony she describes to Dolabella, as she concentrates on Antony's power and his bounty (not on aspects of character and personal qualities). They suffuse her final speeches; "but even then what emerges is a state of trance, a vision of the divine lover Antony, filling Heaven and Earth, the kiss of the bridegroom, Love lifted to a higher plane among the Homeric gods, all an aspiration and a wild desire, the eagle and the dove."²⁸ This last characterization of her vision is over-etherealized; a more moderate statement is Willard Farnham's:

If we are to understand that the love of Cleopatra for Antony, like her character, continues to be deeply flawed to the end of her life, we are nevertheless to understand that, like her character, it has its measure of nobility. If Cleopatra never comes to have a love for Antony to match his love for her, she at least comes to have magnificent visions of what it would be like to achieve such a love, and her climactic vision leads her to call him husband as she dies. (P. 202)

To that extent we may credit Cleopatra with some ennobling; but it is just enough to intensify and illuminate her tragedy. "She's good, being gone; / The hand could pluck her back that shov'd her on", said Antony (I.ii. 130-131), on hearing of Fulvia's death. Cleopatra only after Antony's death comes to some realization of what he was; he's good, being gone. Only after he is wounded or dead does she call him "noble"; only in a sort of funeral hymn does she recognize his power and bounty. But she never feels any sense of guilt such as Antony confesses; there is no *peccavi*; there is no repentance, no consciousness even, of the need for remorse. She is no Othello; her tragedy can be only partial, not complete. The picture she imagines of rejoining Antony in another world could never become actual; she still would have considerable explaining to do.

²⁸ Griffiths, p. 42.

Cleopatra's tragedy is inherent in her equivocality, in her utter self-interest, and in her complete ignorance of the existence of an unselfish love apart from the physical. She has had no comprehension of Roman virtues, no recognition of Antony's fundamental character, no appreciation of his courtesy and devotion to her. She gloried in his greatness as a soldier and as the most powerful of the triumvirs, not for his sake but for her own—and undermined both his military prowess and his power. She evinces, throughout the play, little concern about the country of which she is queen; she is woman, not queen, in her interests and behavior. She is as innocent of morality as Falstaff of honor. But she does learn something, through frustration and suffering, of what virtue—Roman virtue—means. It is pathetic and tragic that a beginning of anything other than sensual self-interest comes when there is neither the opportunity nor the time for growth to ensue. In that irony—in the too little and the too late—lies her tragedy. That is all the tragedy there is for her, but it is none the less profound, and gains poignancy through contrast to Antony's as his gains pathos through contrast to hers.

Indiana University

Dr. Johnson and the Bibliographical Criticism of Shakespeare

ROBERT E. SCHOLES

DESPITE the increasing interest in Dr. Johnson as an editor of Shakespeare in recent years, his contributions to the textual or bibliographical branch of criticism have been largely overlooked. Professor Sherbo in his book, *Samuel Johnson, Editor of Shakespeare*,¹ has neglected this aspect of Johnson's work on Shakespeare while emphasizing what he considers to be Johnson's unacknowledged debt to his contemporaries. Professor Eastman has given us a valuable study of Johnson's practice as a textual editor, demonstrating that Johnson used as base texts editions by Warburton and Theobald intermittently, apparently without system.² But Johnson's theories of textual criticism transcend his practice, and his theoretical criticism had a considerable influence on later editors. It is to this aspect of Johnson's work on Shakespeare that the present study is directed.

One of the major reasons why Johnson's bibliographical theories are superior to his practice is that the theories were developed in the course of editing, while his practice necessarily was established from the first. He began his work with the current notions on textual matters in his mind; they are reflected in his early *Miscellaneous Observations on Macbeth* (1745) and his *Proposals for Printing the Dramatic Works of William Shakespeare* (1756). During the nine years he worked at his edition Johnson modified contemporary theory and added some new ideas of his own. These contributions to bibliographical criticism are reflected in individual notes to the plays, in the direction taken by the notes as a whole, and in those passages of the Preface which deal with the transmission of the text.

To appreciate Johnson's efforts one must know something of the body of theory which he inherited from his predecessors; though, to call such an amorphous mass of scarcely formulated notions a body of theory is to dignify it almost beyond recognition. It was known that Shakespeare's text had been transmitted under what Pope labelled "disadvantages", and this knowledge was used generally as an excuse for wholesale emendation of passages which struck the reader as not poetical or sensible or metrical enough to be the actual words of the poet. This emendation was not confined to professional journalists

¹ Arthur Sherbo, *Samuel Johnson, Editor of Shakespeare* (Urbana, Illinois, 1956). Some of Sherbo's charges against Dr. Johnson have been answered by Arthur M. Eastman in his article "In Defense of Dr. Johnson", *Shakespeare Quarterly*, VIII (Autumn, 1957), 493.

² Arthur M. Eastman, "The Texts from Which Johnson Printed His Shakespeare", *JEGP*, XLIX (1950), 182. See also G. Blakemore Evans, "The Text of Johnson's Shakespeare (1765)", *PQ*, XXVIII (1949), 425.

contemplating editions of Shakespeare, but was the amusement of the leisure hours of gentlemen, learned bishops, and other amateurs of letters.

The theoretical basis on which this edifice of emendation was raised had been formulated first by Alexander Pope in his edition of 1725. By thoroughly discrediting Shakespeare's first editors, who were "ignorant players", Pope weakened the authority of all the early texts indiscriminately. By accusing these wretches of here "lopping" and there "stretching" the poet, "to make him just fit for their Stage",³ Pope obtained license to lop and stretch in return, according to his own judgment; and, by charging the players with stealing choice lines from one another, he justified his own reassignment of speeches. Finally, by shrewdly observing that the plays were sometimes printed from "no better copies than the *Prompter's Book*, or *Piece-meal Parts* written out for the use of the actors",⁴ Pope provided a rationale for the rearrangement of entire scenes. By concentrating on discrediting the early texts Pope led textual criticism vigorously in the wrong direction. The brilliance of his performance is attested to by the persistence of his attitude toward editing in later editors who were critical of his achievement. The trend of deprecation set by Pope was not reversed for forty years—not, in fact, until Johnson published his edition in 1765.

Meanwhile, Theobald had added yet another source of textual corruption to the body of theory. He noted that it was to the interest of the companies of players to keep their plays unpublished, and observed that

many Pieces were taken down in Short-hand, and imperfectly copied by Ear from a *Representation*: Others were printed from piece-meal Parts surreptitiously obtained from the Theatres, uncorrect, and without the Poet's Knowledge.⁵

This observation anticipates what Mr. Sherbo has called "Johnson's main contribution to the vexed question of the Shakespeare canon and the transmission of his text." In his general observation at the end of 3 *Henry VI* Johnson remarked,

The old copies [i.e. Quartos] of the two latter parts of *Henry VI.* and *Henry V.* are so apparently imperfect and mutilated that there is no reason for supposing them the first draughts of *Shakespeare*. I am inclined to believe them copies taken by some auditor who wrote down, during the representation, what the time would permit, then perhaps filled up at a second or third hearing, and when he had by this method formed something like a play, sent it to the printer.⁶

The echo of the word "representation" suggests that Johnson may have had his idea from Theobald, but, if so, he either overlooked or repudiated the possibility of "Short-hand" having been used. In any case, he directed to a

³ Alexander Pope, ed., *The Works of Shakespeare in Six Volumes* (London, 1725), I, xviii.

⁴ Pope, I, xvii, xviii. Of the two alternatives, prompt-book and piece-meal parts, Pope and his followers preferred the latter, which gave more license for emendation. The value of the prompt-book as copy, which is a cornerstone of modern textual criticism, was not perceived by any of Pope's followers, up to and including Johnson.

⁵ Lewis Theobald, ed., *The Works of Shakespeare in Seven Volumes* (London, 1733), I, xxxvii, xxxviii.

⁶ Samuel Johnson, ed., *The Plays of William Shakespeare in Eight Volumes* (London, 1765), V, 225. See Sherbo, p. 98.

specific situation what in Theobald had been a general statement, and he applied Theobald's theory with acute perception to texts which are still considered examples of piracy.

From 1725 to 1756 the editors of Shakespeare amplified some of Pope's theories and added to them. An interest in transcribers grew, and complicated theories of transcription were developed, involving dictation and cases of compound transcription.⁷ Johnson himself in his first effort at editing Shakespeare, the *Miscellaneous Observations on Macbeth* of 1745, discerned two such cases, in which an error by one transcriber was caught by the next and not rectified but complicated by an attempt toward sense which actually resulted in a truly mystifying reading.⁸ A modern editor might want to call Dr. Johnson's second transcriber a proofreader in deference to research in sixteenth- and seventeenth-century printing methods, but the compound error has not been discredited in itself by later scholarship. It is worth noting that Johnson specifically indicates a transcriber as corrupting influence on more occasions (six) in *Macbeth*, the first play he edited, than in any other play, but many of his later conjectures which are not supported by a bibliographical theory involve such changes in the text that a scribal error could easily have been proposed as the cause.⁹

Such were the ideas in circulation when, in 1756, Johnson put forth his *Proposals for Printing the Dramatic Works of William Shakespeare*. The *Proposals* were based on Johnson's reading of Shakespeare, his knowledge of the work of earlier editors, and his own experience of ten years before in the *Miscellaneous Observations on Macbeth*. In the nine years after the publication of the *Proposals* Johnson worked intermittently at his edition,¹⁰ and in 1765, after completing his job of editing, he wrote his Preface. In the *Proposals*, in one sentence, Johnson described the sources of textual corruption in Shakespeare's plays:

They were immediately copied for the actors, and multiplied by transcript after transcript, vitiated by the blunders of the penman, or changed by the affectation of the player; perhaps enlarged to introduce a jest, or mutilated to shorten the representation; and printed at last without the concurrence of the author, without the consent of the proprietor, from compilations made by chance or by stealth out of the separate parts written for the theatre; and thus thrust into the world surreptitiously and hastily, they suffered another depravation from the ignorance and negligence of the printers, as every man who knows the state of the press, in that age, will readily conceive.¹¹

This leviathan of a sentence swallowed whole nearly every item of bibliograph-

⁷ As, for example, in this note of Theobald's (I, 133, n. 28): "The Source of the Corruption of the Text is very obvious. The *f* in *after* being sunk by the vulgar Pronunciation, the Copyist might write it from the Sound,—*a'ter*: which the wise Editors not understanding, concluded two Words were erroneously got together; so splitting them, and clapping in an *h*, produced the present Reading —*at her*." Johnson retains Theobald's emendation in his text and prints Theobald's note without comment (I, 158).

⁸ He preserved both of these in his notes to *Macbeth* in the 1765 edition, printing one without comment (VI, 462, n. 7) and the other with the following wry remark: "Dr. Warburton has since changed *fiefs* to *fief'd*, and *Hanmer* has altered *safe* to *shap'd*. I am afraid none of us have hit the right word" (VI, 389, n. 7).

⁹ See n. 8 above, and Johnson, VI, 379, n. 6; 417, n. 5; 442, n. 3; 478, n. 8.

¹⁰ See Sherbo, pp. 8-10, for a chronology.

¹¹ *The Works of Samuel Johnson, LL.D.* (Oxford, 1825), V, 95, 96.

ical theory that had been advanced by Johnson's predecessors. Its counterpart exists in the Preface of 1765. The later version is neither so large nor so positive, for some of the ideas proved indigestible or unsavory over the years. But this first statement was a rather uncritical acceptance of the theories advanced primarily by Pope and Theobald. It is unfortunate that this is the statement most often quoted as a summary of Johnson's thoughts on textual matters.¹²

In his notes to the plays the bibliographical theory most frequently advanced by Johnson to support an emendation depends on an error in reading or copying, laid to a scribe or a printer. There are approximately thirty notes of this variety as opposed, for example, to seven considering possible corruption by the players. In these notes Johnson is usually careful to consider whether a particular error is the sort that a scribe might actually make; he evidences a desire to avoid using any of the bibliographical theories as an excuse for the wholesale introduction of emendations. He does, for example, reject an emendation offered by a previous editor because "I believe the author rather than the transcriber, made a mistake";¹³ or "since neither *offering* nor *offending* are words likely to be mistaken, I cannot but suspect that *offering* is right, especially as it is read in the first copy of 1599, which is more correctly printed than any single edition, that I have yet seen, of a play written by *Shakespeare*."¹⁴ Here, in attempting to judge the possibility for error by the general quality of the printing, Johnson is working a line of inquiry which modern bibliographers have developed to the extent of considering the habits of particular compositors. In rejecting an emendation by Warburton, Johnson remarks,

It is so unlikely that words so plain, and so proper, as *wrong* for *wrong* would have been either ignorantly or officiously changed, that I believe *right* for *right* is the true though not the best reading. This is one of those conceits which our authour may be suspected of loving better than propriety.¹⁵

It may be observed throughout the notes that Johnson's critical estimation of Shakespeare, which is always firmly this side idolatry, frequently prevents him from falling into the method of a "nonsense" emender. His willingness to believe Shakespeare's poetry far from faultless is a definite asset to his editing.

It must be stated, however, that Johnson's contribution to the theory of corruption by transcription in the playhouse or misreading at the press is not purely a negative one. Among the emendations for which Johnson adduced bibliographical support are at least six which depend on characteristics of Eliza-

¹² Bibliographical critics from Edmond Malone (*The Plays and Poems of William Shakespeare, in Ten Volumes*, London, 1790, I, Pt. I, p. ii) to W. W. Greg (*The Editorial Problem in Shakespeare*, Oxford, 1951, p. 18) have quoted this sentence from the *Proposals* and then proceeded to undermine it. Greg quotes Pollard as describing this statement as "the nearest approach to nonsense which the great Doctor ever made", and goes on to suggest that Johnson's words "no doubt helped to colour and distort the outlook of subsequent editors and critics." What actually seems more likely is that subsequent editors and critics learned from Johnson's notes and Preface, and turned this knowledge against the *Proposals*—with the natural results.

¹³ Johnson's *Shakespeare*, IV, 57.

¹⁴ Johnson's *Shakespeare*, IV, 197, n. 8. The "first copy" referred to by Johnson is actually the Second Quarto of 1 Henry IV.

¹⁵ Johnson's *Shakespeare*, V, 323.

bethan handwriting. For example, in suggesting the substitution of *these* for *you*, he noted, "*These* written with a *y* according to the old practice, did not much differ from *you*." Similarly, he suggested possible confusions of *yet* and *y^t* (twice), *you* and *y^m* (twice), and *lonely* and *lovely* ("which in the old angular writing can not be distinguished").¹⁶ So far as I have been able to determine, he was the first editor to give the peculiarities of Elizabethan handwriting any specific attention.

In respect to corruption at the hands of the players, Johnson's notes do not exhibit the same degree of confidence as his statement in the *Proposals*. In fact, of the seven notes which consider the possibility, four are rejections of previous suggestions of corruption. In all four of these notes Johnson refused to admit the possibility of a portion of the text being un-Shakespearian. In the other three cases, in which Johnson blamed the players for corruption, he blamed them for losing lines or shortening speeches, rather than for introducing anything spurious. He formulated his rejection of the player theory in one case on the basis of Shakespeare's limitations:

That this, like many other Scenes, is mean and vulgar, will be universally allowed; but that it was interpolated by the players seems advanced without any proof, only to give a greater licence to criticism;¹⁷

in another case on the basis of a general knowledge of human nature:

These words Dr. Warburton calls an *interpolation of the players*, but what did the players gain by it? They are sometimes guilty of a joke without the concurrence of the poet, but they never lengthen a speech only to make it longer;¹⁸

or he combined his knowledge of human nature with his awareness of the requirements of the stage:

I cannot agree that these lines were placed here by the players. The sentiments are common, and such as a Prince, given to reflection, must have often present. There was a necessity to fill up the time in which the Ladies converse apart, and they must have quick tongues and ready apprehensions, if they understood each other while this speech was uttered.¹⁹

In all these quotations one finds what is perhaps Johnson's greatest contribution to bibliographical criticism: his refusal to let such criticism operate in a vacuum. Each case is to be judged on its own merits, and that editor edits best who knows most, not merely about bibliographical theory, but about the requirements of the drama, the characteristics of the author, and the habits of men.

Yet, though he was critical of Pope's theory of interpolation by the players, Johnson appears to have been less so about Pope's conjectures on the nature of the printer's copy. On no occasion did Johnson reject outright the theory that the plays were printed from the actors' piece-meal parts. He did, however, use the theory sparingly: on three occasions in his first four volumes and not at

¹⁶ See Johnson's *Shakespeare*, I, 41, n. 9 and 294, n. 5; II, 107, n. 7 and 344, n. 7; VII, 316, n. 3; VIII, 289, n. 4.

¹⁷ Johnson's *Shakespeare*, I, 183, n. 6.

¹⁸ Johnson's *Shakespeare*, II, 377, n. 9.

¹⁹ Johnson's *Shakespeare*, I, 340, n. 7. For Johnson's fourth rejection of the theory of interpolation by the players see IV, 331, n. 5.

all in the last four, suggesting that he may have been losing confidence in it.²⁰ This question of what sort of manuscript was used as the printer's copy is very closely connected to the question of the relationship of the Quartos to the First Folio. Pope considered the Quartos to be rough drafts, or, as he usually termed them, "first sketches". As such they were poor attestations to Shakespeare's genius. But the First Folio was "far worse than the Quartos", because it contained "the addition of trifling and bombast passages" interpolated by the players, and because it lacked "a number of beautiful passages" eliminated by these same wretches "to shorten some scenes" (presumably made longer by the addition of the "bombast passages").²¹ The contradictions inherent in this view apparently troubled no editor before Johnson.

In his Preface Johnson acknowledged Pope's status; he made the nation "acquainted with the true state of Shakespeare's text" and was the first to collate the old copies, "which none had thought to examine before"; but Johnson added that Pope, "by a very compendious criticism . . . rejected whatever he disliked, and thought more of amputation than cure."²² It was Pope's habit, acting on his theories of textual transmission, to take an early Quarto (such as the Bad Quarto of *Romeo and Juliet*) and compare it with the later editions with a view toward degrading from the text such passages—particularly bawdy ones—as were not in the Quarto, on the grounds that they were attributable to the players. Johnson accepted the first draft theory as the explanation for some of the less perfect Quartos, but, in accordance with his rejection of so many particular instances of players' interpolation, he was inclined to accept the Folio as a revisal by Shakespeare, and to accept everything in the Folio as likely to be genuine. In trying to unravel a tangle in *Henry V*, he was not willing to offer interpolation as a possibility, nor to believe the Folio text anything but a revision, and fell back, though rather lamely, on the piecemeal part theory:

The king is in a very bloody disposition. He has already cut the throats of his prisoners, and threatens now to cut them again. No haste of composition could produce such negligence; neither was this play, which is the second draught of the same design, written in haste. There must be some dislocation of the scenes. . . . This transposition might easily happen in copies written for the players. Yet it must not be concealed that in the imperfect play of 1608 the order of the scenes is the same as here.²³

That the Folio is a revision of earlier work is repeated by Johnson in far too many notes to be quoted here, but one example at least must be offered.²⁴

²⁰ His offerings range from the fairly plausible and precise—some songs supposed lost from *A Midsummer Night's Dream*, "because they were not inserted in the players' parts, from which the drama was printed"—to the very sketchy—"When the scenes were written on single pages . . . in the wildness of *Shakespeare's drama* [a scene in *Richard II* was] accidentally transposed" (Johnson's *Shakespeare*, I, 175; IV, 49; see also IV, 461).

²¹ Pope, I, xvi, xvii.

²² Johnson's *Shakespeare*, I, sig. C 8.

²³ Johnson's *Shakespeare*, IV, 461. The "play of 1608" is considered by modern bibliographers to be the Third Quarto, actually printed in 1619. See W. W. Greg, *The Editorial Problem in Shakespeare* (Oxford, 1951), p. 185; and Alfred W. Pollard, *Shakespeare's Folios and Quartos* (London, 1909), pp. 81-104.

²⁴ See Johnson's *Shakespeare*, IV, 22, 74, 229, 264, 408; V, 115; VI, 10, 59, 88, 99, 129, 139; VII, 485, 505, 513, 516; VIII, 260, 357.

King Lear has always presented editors with the most vexing problems. It appears from the number of his notes and the care of his collation that Johnson gave special attention to this play. It is exciting to see him dealing with a difficult case, and the theory he offered to support his method ought perhaps to be pondered by modern bibliographers who tend to postulate an ideal manuscript behind the various imperfect texts with which they are working. Johnson suggested that this ideal manuscript may never have existed, even in the poet's mind:

The true state of this speech cannot from all these notes be discovered. As it now stands it is collected from two editions: the lines which I have distinguished by *Italics* are found in the Folio, not in the quarto; the following lines inclosed in crochets are in the quarto, not in the Folio. . . . This speech is now tedious because it is formed by a coalition of both. The second edition [Folio] is generally best, and was probably nearest to Shakespeare's last copy, but in this passage the first is preferable; for in the Folio, the messenger is sent, he knows not why, he knows not whither. I suppose *Shakespeare* thought his plot opened rather too early, and made the alteration to veil the event from the audience; but trusting too much to himself, and full of a single purpose, he did not accomodate his new lines to the rest of the scene.²⁵

To "The Vanity of Human Wishes" we may add a few lines on the subject of editors.

Though Johnson felt that many of the Quartos were early versions or surreptitiously obtained copies of the plays, he did observe that the First Folio text of *Richard II* was printed from the Quarto of 1615 and that it read on at least one occasion as a Quarto of 1598. He also saw that the Folio text of *A Midsummer Night's Dream* followed a Quarto very closely. Here, indeed, Johnson was on the threshold of modern bibliography, though it remained for Malone to perceive that what Johnson had observed of two plays was true of many others. Johnson, unfortunately, left us no bibliographical reasons for his observations on the printing history of these two plays. But his reasoning must have been sound, or his guesses extremely shrewd, for modern scholars have supported both his observations.²⁶ As for the relationship among the Folios, here Johnson settled a question which his predecessors, used to dealing with classical manuscripts, had left open. Johnson wrote of Theobald:

In his enumeration of editions, he mentions the two first folios as of high, and the third folio as of middle authority; but the truth is, that the first

²⁵ Johnson's *Shakespeare*, VI, 79.

²⁶ Johnson's *Shakespeare*, IV, [2], 28; I, 176. Of *A Midsummer Night's Dream* Johnson wrote, "There are two editions in quarto, one printed for Thomas Fisher, the other for James Roberts, both in 1600. I have used the copy of Roberts, very carefully collated, as it seems, with that of Fisher. Neither of the editions approach to exactness. Fisher is sometimes preferable, but Roberts was followed, though not without some variations, by Hemings and Condell, and they by all the folios that succeeded them." Actually the Roberts Quarto used by Johnson is another of the series of false dated Quartos of 1619 (see note 23 above), but W. W. Greg confirms that Q 1619 was the base text for the Folio *A Midsummer Night's Dream* (Greg, pp. 184-185) and that the Folio version of *Richard II* was printed from either a Quarto of 1598 or the 1615 Quarto cited by Johnson (pp. 121, 184).

is equivalent to all the others, and that the rest only deviate from it by the printer's negligence.²⁷

There are inconsistencies in some of Johnson's statements, to be sure, and a discussion of his work as an editor without mention of these would probably be regarded as incomplete. It may be observed, for example, that in his general observation on 3 *Henry VI* Johnson suspected as a pirated text the same early Quarto of *Henry V* which he before had referred to as a first draft of the play. And there are occasions when some of the arguments he has used to repudiate a Warburton emendation might well be turned on his own conjectures.²⁸ The thought that in some cases he is "arguing for victory" is hard to put down. But, despite such instances, it is the consistency of the notes, spread over the period of nine years (nineteen in the case of most of the observations on *Macbeth*) and applied to plays which he found interesting and which he found otherwise, that is remarkable in the edition.

The Preface is very closely connected to the notes. There is hardly a generalization made in it which is not supported by numerous notes of practical application. This statement of bibliographical theory in the Preface indicates the changes which the work of editing necessitated in the theories of textual corruption which Johnson had advanced in the *Proposals* (quoted above):

his works were transcribed for the players by those who may be supposed to have seldom understood them; they were transmitted by copiers equally unskillful, who still multiplied errors; they were perhaps sometimes mutilated by the actors, for the sake of shortening the speeches; and were at last printed without correction of the press.²⁹

The principal change from the corresponding sentence in the *Proposals* is the omission of the suggestion that the actors may have added material, and the doubtful—"perhaps sometimes"—tone in which it is observed that they were responsible for shortening the plays. Indeed, it is discernible that Johnson's attitude toward the earlier editors became less severe in the course of his editing, and that his faith in the early texts grew correspondingly stronger. He is never completely consistent in his attitude, becoming sometimes petulant and sometimes indulgent, but his final feeling about the text and the early editors is probably that reflected in the following two quotations, the first taken from the Preface and the second from the last volume of plays which he edited:

²⁷ Johnson's *Shakespeare*, I, sig. D [1] verso. The historical importance of this statement of Johnson's has been pointed out by R. B. McKerrow, *The Treatment of Shakespeare's Text by His Earlier Editors 1709-1768*, from the *Proceedings of the British Academy*, XIX (London, 1933), 27, 28. Edmond Malone, in his edition of 1790, quotes Johnson's statement, adding amplification of his own: *The Plays and Poems of William Shakespeare, in Ten Volumes* (London, 1790), I, Pt. I, p. xix. Matthew W. Black and Matthias A. Shaaber have demonstrated (in *Shakespeare's Seventeenth-Century Editors*, New York-London, 1937) that the later Folios deviate from the first by editorial conjecture as well as printer's negligence, but these gentlemen agree that "none of our evidence can be construed as disturbing the long-accepted view that the later Folios have no authority in determining the text of the plays" (p. 96), thus acquiescing as to the historical importance of Johnson's observation.

²⁸ This occurs even within one play, as in *Othello* (Vol. VIII of Johnson's *Shakespeare*) Johnson refuses to allow Warburton to emend, maintaining that "*Shakespeare* confounds words more different than *proprietor* and *protector*, therefore this emendation is not necessary" (p. 423, n. 6), but desires himself to change *sequestration* to *sequel* (p. 352, n. 4). These marginal contradictions are of no great importance.

²⁹ Johnson's *Shakespeare*, I, sig. C [7], verso.

It has been my settled principle, that the reading of the ancient books [Quartos and First Folio] is probably true, and therefore is not to be disturbed for the sake of elegance, perspicuity, or mere improvement of the sense. For though much credit is not due to the fidelity nor any to the judgment of the first publishers, yet they who had the copy before their eyes were more likely to read it right, than we who read it only by imagination.⁸⁰

I know not why our editors should, with such implacable anger, persecute our predecessors. . . . The dead, it is true can make no resistance, they may be attacked with great security; but since they can neither feel nor mend, the safety of mauling them seems greater than the pleasure; nor perhaps would it much misbecome us to remember, amidst our triumphs over the *nonsensical* and the *senseless*, that we likewise are men; that *debemur morti*, and as *Swift* observed to *Burnet*, shall soon be among the dead ourselves.⁸¹

The last quotation above was repeated by Edmond Malone in the Preface to his great edition of 1790 as a "philanthropick observation" which he "constantly had in view."⁸² But it is not Johnson's philanthropy alone which has influenced later editors. Johnson showed the way toward the study of Elizabethan handwriting in connection with editing. He correctly designated certain Quartos as surreptitiously obtained and others as carefully printed (anticipating, in these instances, their modern designation as "Bad" and "Good" Quartos). He discovered that the Folio texts had occasionally been printed from the better Quartos. He clearly and permanently established the First Folio as the only Folio text of authority. He constantly sought to limit conjecture to its proper sphere, and to adduce bibliographical evidence of some kind for his emendations. He clearly indicated for the first time that the best text was the most Shakespearian, not what the editor thought the most felicitous, and he left the authority of the "ancient books" on a firmer footing than he found it. It would be well for modern critics who are apt to scorn the achievement of all Shakespeare's first editors in the eighteenth century to consider the debt which later Shakespearian studies owe to such a pioneer as Dr. Johnson, even in that "modern" and "scientific" department of scholarship—bibliographical criticism.

University of Virginia

⁸⁰ Johnson's *Shakespeare*, I, sig. D 8^r.

⁸¹ Johnson's *Shakespeare*, VIII, 219.

⁸² Malone, I, Pt. I, p. liv.

William Boyce's "Solemn Dirge" in Garrick's *Romeo and Juliet* Production of 1750

CHARLES HAYWOOD



HE theatrical season in the fall of 1750 regaled the London public with a spectacle rarely before witnessed. Both leading theatres of the town were presenting the same play. At Covent Garden, Spranger Barry and Mrs. Cibber were performing the leading roles in *Romeo and Juliet*; at Drury Lane, David Garrick and Miss Bellamy were enacting the same roles. The public, always enjoying a good fight, watched this theatrical skirmish with great relish and partisan enthusiasm. For this was no ordinary contest. To one observant critic, commenting upon the event some years later, it was "more than a clash of stars, it was a battle of planets".¹ Each camp had its passionate supporters, proclaiming the excellence of one idol, and bitterly condemning the inadequacy of the other. "The admirers of Garrick would allow no merit to Barry, and the friends of Barry affected that Garrick mistook the character".² The prologues, epilogues, and occasional pieces delivered in both theatres, as well as contributions by impassioned enthusiasts to the monthly magazines,³ added fuel to the fire. The spirit of these correspondents can be judged from the following two: One is addressed

To the Fool⁴

Brother Fool,

As the dispute between the houses of Garrick and Rich now runs high as heretofore did that between the houses of York and Lancaster, tho' not quite so important a nature, or attended with consequences so fatal; yet, as the publick have thought it worth while to make it the chief subject of conversation, I, like many more of our family, have visited both camps, and thereby have contributed my share towards supporting the war on both sides; and my opinion on the matter is, (and they say children and fools tell the truth) that at Drury Lane I saw ROMEO and Juliet, and at Covent Garden JULIET and Romeo.

I am, dear Mr. Fool,
Yours, &c.
PLAYLOVE

¹ W. J. Macqueen Pope, *The Theatre Royal Drury Lane* (London, n.d.), p. 172.

² *Gentleman's Magazine*, XX (October, 1750), 437.

³ All these and other related items will appear in a subsequent article.

⁴ *London Magazine*, XIX (October, 1750), 468.

A month later the same magazine printed a "Comparison"⁵ of the two leading actors. This contributor exulted in Garrick's characterization, who "like nature, moves the heart", but Barry was "feeble" and "dark".

The Comparison

Avault! you mongrel curs of rhyme!
 You linsey-woolsey, false sublime:
 You daubling colours, bungling art!
 Garrick, like nature, moves the heart!
 So Kerry stones,⁶ with feeble ray;
 May glitter with the blaze of day;
 But shew the oriental spark,
 Alas! the kerry stone is dark.

However, a good number of enthusiastic theatre-goers, bored with the same daily playbill, and weary of the high-pitched temperamental tantrums, heartily applauded I. H. Hewitt's epigram:

Well—what to night? says angry Ned,
 As from the bed he rouses;
Romeo again!—and shakes his head,
 Ah! Pox on both your houses.⁷

It might very well have been John Rich, long associated with the practical problems of theatre business, who sensed the need of an additional attraction to Shakespeare, if the public was to turn away from Garrick's Drury Lane to his Covent Garden. What the allurements were to be we learn from the following announcement:

Sept. 28 [1750]. *Romeo and Juliet*, with an additional Scene of the Funeral Procession of Juliet, in which was introduced a solemn Dirge (the words from Shakespear⁸) set to music by Mr. Arne.⁹

The "solemn Dirge" displays the same inherent musical weaknesses Charles Burney tersely described as characteristic of all of Arne's major works, particularly when dealing with lofty sentiment and tragic theme, namely, a "lack of fertility of ideas and original grandeur of thought."¹⁰ The work is scored for 1st and 2nd trumpets, bell, 1st and 2nd German flutes, 1st and 2nd violins, tenor (viola), bass instruments and chorus of mixed voices, treble, tenor and bass. At the top of the score the composer inserted the following directions: "At the Beginning of the procession the Trumpetes [*sic*] advance with the Kettle Drums and sound the following Solemn notes between which the Bell tolls, til they are off the Stage".

⁵ *London Magazine*, XIX (November, 1750), 520.

⁶ Kerry stones are brought from Ireland, an obvious reference to Barry.

⁷ *London Magazine*, XIX (October, 1750), 468.

⁸ This is not true. The Bard's name was added no doubt to lend dignity and authenticity to the work. The words of the "Dirge" were perhaps the brain-child of Theophilus Cibber.

⁹ *The Gentleman's Magazine*, XX (September, 1750), 427. Thomas Augustine Arne's *Complete Score of the Solemn Dirge in Romeo and Juliet as perform'd at the Theatre Royal in Covent Garden*, was printed for Henry Thorowgood Musical Instrument Maker, No. 6 North Piazza Exchange, n.d. 5 pp. fol.

¹⁰ *A General History of Music* (London, 1776-89), II, 1016.

Text of Arne's Solemn Dirge

Ah, hapless Maid doom'd to the gaping Jaws
 of a cold comfortless and dreary Tomb
 Thy Marriage Song is chang'd to mournful Dirge
 thy bridal bed to a black Fun'ral Hearse.
 Hark, hark, how with awful Pause and Solemn Bell
 in Death like Sounds Tolls her untimely Knell.

She was her Parent's Sole Delight
 they had but one and only Child.
 Since Death has torn her from their Arms
 with Grief and Sorrow they are wild
 Their Grief and Sorrow ev'ry Bosom Shares
 Witness our Sighs and Groans and falling Tears.

(Repeat the foregoing movement *Viz.* Hark, hark, till
 all the procession is over).

The Covent Garden playbill¹¹ (see p. 176) gives a detailed account of what the "Company of Comedians" had to offer that memorable evening. So many items were proudly listed that there was no space left to mention the names of the singers in the "Dirge". To the theatrical historian this is a regrettable omission. However, it is not too difficult to discover the names of the vocalists most frequently associated with Covent Garden productions. Judging from a *Romeo and Juliet* playbill¹² not long after, with an identical cast, we find among the singers mentioned in the Arne "Dirge" such well-known names as Mr. Lowe, Mr. Howard, Mr. Legg, Mr. Baker, Mr. Roberts, Mrs. Lampe, Miss Young, and Mrs. Chambers.

True to his name, Rich spared nothing to make the "solemn procession" a spectacular, if not a gala, production. Tate Wilkinson was sufficiently impressed to comment: "Mr. Rich's procession was very grand, and in those spectacles he had never been equalled, nor can be surpassed; but Garrick did not promise any procession or dirge in the bills, tho' they gave a striking effect and an agreeable surprise" (IV, 154). Christlob Mylius, who witnessed a Barry performance three years later, had a decidedly different opinion of the Covent Garden production. In the 23 October 1753 entry in his *Tagebuch seiner Reise nach England*, he writes: "Most of the actors, including Mr. Barry and Miss Rossiter, who are supposed to be the best, played with arrogant pomposity. The newly added scene, the burial of Juliet, is stupid and ridiculous. A bell is actually tolled on the stage. The costumes are mediocre and the decorations positively bad. . . . This disgusting piece is so well received that it had to be performed at least fourteen times in the last four days."¹³ The Rich spectacle must have attracted enough of the public to oblige Garrick, sensitive to the barometer of the box office, to insert an announcement in the *General Advertiser* of Monday, 1 October 1750, that *Romeo and Juliet* was to be given "with an additional scene representing the funeral procession to the monument of the Capulets: vocal

¹¹ Reproduced in Tate Wilkinson's *Memoirs of His Own Life* (York, 1790), I, 37.

¹² Playbill, May 26, 1753, Augustin Daly Coll., Henry E. Huntington Library.

¹³ Quoted in John Alexander Kelly, *German Visitors to English Theatres* (Princeton, 1936), pp. 24-25.

By the COMPANY of COMEDIANS.

At the

THEATRE-ROYAL in Covent-Garden.

This present Friday, being the 28th of Sept. 1750, will be presented a Play, call'd

ROMEO AND JULIET.

The Part of Romeo to be performed

By Mr. BARRY.

(Being the first Time of his Appearing on that Stage.)

Capulet by Mr. SPARKS.

Montague by Mr. BRIDGEWATER.

Escalus by Mr. ANDERSON. | Paris by Mr. LACEY.

Erculus by Mr. GIBSON. | Lady Capulet by Mrs. BARRINGTON.

Fryar Laurence by Mr. RIDOUT.

Gregory by Mr. ARTHUR. | Abram by Mr. DUNSTALL.

Sampson by Mr. COLLINS. | Balbazar by Mr. BRANSBY.

Mercutio by Mr. MACKLIN.

Tibalt by Mr. DYER.

Nurse by Mrs. MACKLIN.

And the Part of Juliet to be performed

By Mrs. CIBBER.

An additional scene will be introduced, representing

The Funeral Procession of JULIET,

Which will be accompanied with

A SOLEMN DIRGE,

The Music compos'd by Mr. ARNE.

With an occasional Prologue to be spoken

By Mr. BARRY.

Boxes, 5s.—Pit, 3s.—First Gal. 2s.—Upper Gal. 1s.

PLACES for the Boxes to be taken of Mr. PAGE,
at the Stage-door of the THEATRE.*To begin exactly at Six o'Clock.*

Playbill of the first performance of *Romeo and Juliet* at Covent Garden Theatre with the Funeral Procession of Juliet and Dr. Arne's setting of "A Solemn Dirge", 28 September 1750. Reproduced from the illustration in Tate Wilkinson's *Memoirs of his Life* (1790), I, 37.

By HIS MAJESTY'S Company of Comedians,
THEATRE ROYAL in *Drury-Lane*,
To-morrow, being *Thursday* the 31st of *JANUARY*, 1762.
Will be presented a *PLAY*, call'd

ROMEO and *JULIET*

The Part of *ROMEO* to be perform'd

By Mr. GARRICK,

Capulet by Mr. BERRY,

Ti-balt by Mr. BLAKES,

Fryar Lawrence by Mr. BURTON,

The Part of *Mercutio* by Mr. WOODWARD,

Lady Capulet by Mrs. BENNET,

Nurse by Mrs. JAMES,

And the Part of *JULIET* to be perform'd

By Miss BELLAMY.

With an ADDITIONAL SCENE Representing

The Funeral PROCESSION

To the MONUMENT of the *CAPULETS*.

The VOCAL Parts by

Mr. Beard, Mr. Reinhold, Mrs. Clive, Miss Norris, &c.

To which will be added a NEW ENTERTAINMENT in *Italian*
Grotesque Characters, (Being the THIRTY-FIRST DAY) call'd

QUEEN MAB.

Harlequin, Mr. WOODWARD,

The Other CHARACTERS by

Mr. LIVIEZ,

Mr. LAYFIELD,

Mr. BLAKES,

The Little SWISS,

Mr. COSTOLLO,

Mrs. TOOGOOD,

Master VERNON,

Mad. MARIET, and *Others*.

Boxes 5s. Pit 3s. First Gallery 2s. Upper Gallery 1s.

PLACES to be taken of Mr. Hobson, at the Stage-Door of the Theatre the
Nothing under the Full Price will be taken: nor can any Person whatever
admitted behind the Scenes.

No Money to be return'd after the Curtain is drawn up.

Playbill of *Romeo and Juliet* as performed at Drury Lane Theatre with the Solemn Dirge
and Funeral Procession. Reproduced from a copy in the Folger Shakespeare Library. The
play opened on 28 September 1750, and the Funeral Procession was added on 1 October.

parts, Beard, Reinhold, Master Mattocks, Wilder, Mrs. Clive, Miss Norris, Mrs. Matthews, etc. The music of the funeral procession composed by Dr. Boyce."¹⁴ And thus, three days after the opening uproar of the Romeos, the actors of Drury Lane were also solemnly marching to the doleful strains of a dirge. Unlike Covent Garden, Drury Lane made no claim that "the words" were "from Shakespear". The text was Garrick's, and it appeared in the printed version of the play, published that year.¹⁵ Garrick's lines are altogether different from the ones Arne used at Covent Garden. They are poetically and dramatically of far greater merit, more sensitive to the poignant tragedy of the scene, and more closely attuned to Shakespeare's word-music.

Garrick's Text of the Dirge

Act. V. Sc. 1

The Inside of a Church.

Enter the Funeral Procession of Juliet,
in which the following Dirge is sung:

CHORUS

Rise, rise!

Heart-breaking sighs,
The woe-fraught bosom swell;
For sighs alone,
And dismal moan,
Should echo Juliet's knell.

AIR

She's gone—the sweetest flow'r of May,
That blooming blest our sight;
Those eyes which shone like breaking day,
Are set in endless night!

CHORUS

Rise, rise, &c.

AIR

She's gone, she's gone, nor leaves behind
So fair a form, so pure a mind;
How couldst thou, Death, at once destroy,
The Lover's hope, the Parent's joy?

CHORUS

Rise, rise, &c.

AIR

Thou spotless soul, look down below,
Our unfeign'd sorrow see;
Oh give us strength to bear our woe,
To bear the loss of Thee!

CHORUS

Rise, rise, &c.

It is not surprising that Garrick, fully cognizant of Dr. Arne's undisputed musical craftsmanship and of the high esteem in which he was held by the

¹⁴ I am most grateful to Dr. George Winchester Stone, Jr., for bringing this important announcement to my attention.

¹⁵ *Romeo and Juliet* by Shakespeare. With Alterations, and an additional Scene: As it is Performed at the Theatre-Royal in Drury-Lane. London, Printed for J. and R. Tonson and S. Draper, 1750.4°.

public, turned to Dr. Boyce, equally recognized as a musician of the finest accomplishments. Indeed, Boyce was then most actively engaged in all forms of musical composition—for the church, for special public occasions, and, above all, for the theatre. The success of his music for *The Chaplet*,¹⁶ which had its first performance at Drury Lane on 2 December 1749, enhanced Boyce's reputation as a composer for the theatre. At the beginning of that year he composed new songs to Garrick's texts for the revival of *Lethe*.¹⁷ Boyce had become closely associated with Garrick and Drury Lane Theatre, and this "partnership" became more closely cemented, when Arne decided to compose for Rich and Covent Garden. It was inevitable that these two composers would find it increasingly difficult to work in the same theatre. Burney stated this quite succinctly in his trenchant comment: "Mr. Arne and Mr. Boyce were frequently concurrents at the theatres and in each other's way, particularly at Drury Lane" (IV, 667). Garrick felt fully confident in Boyce when he gave him but two days in which to compose "an additional scene representing the funeral procession to the monument of the Capulets", one that, if possible, should be more effective than that at Covent Garden. Evidently Boyce met the challenge—the work was composed, scored, parts copied, rehearsed (he knew the singers, had worked with them before, a great comfort to any composer), and ready at "curtain time" on 1 October 1750.

Unfortunately, the difficulty of locating the score for the "Dirge" has made it impossible for music scholars and students of the drama to examine the character and quality of the music. There does not seem to exist any printed copy of Boyce's score. The fact that Boyce's music for the "Dirge" could not be found or identified has led a number of music scholars who have dealt with 18th-century English music or with Boyce in particular¹⁸ to comment on the latter's contribution to the *Romeo and Juliet* production with utmost caution. According to one critic: "The music for *Romeo and Juliet* does not seem to have survived; and although it is not clear what direct evidence there is for claiming that Boyce ever wrote music for the play or that it was ever performed, there is some slight circumstantial evidence." The same author yields ground somewhat later in the same article by stating that "it is quite probable that Boyce wrote music for it, especially as the performers included Beard, Wilder, Mattocks, Mrs. Clive and Miss Norris." Nevertheless, the writer lists

¹⁶ *The Chaplet*. A Musical Entertainment, as it is perform'd at the Theatre-Royal in Drury-Lane. . . . Words by M.[oses] Mendez. [Score] pp. 46. London: printed for I. Walsh, [1750]. Fol.

¹⁷ *Lethe, or Esop in the Shades*, a farce by David Garrick, performed at Drury Lane, 2 January 1749.

That Boyce was considered the chief composer for Drury Lane is attested by the fact that he continued to write the incidental music for the new productions of the 1749/50 season. He composed music for *The Roman Father*, a tragedy by William Whitehead, performed on 24 February 1750, and for *The Rehearsal, or Boys in Petticoats*, a comedy by Catherine Clive, presented on 15 March 1750. It seems quite logical that Garrick should ask the same composer to supply the music for the *Romeo and Juliet* production a few months later.

¹⁸ William Barclay-Squire, "William Boyce", *Dict. Nat. Biog.*, II, 996-998; Thomas Busby, *A General History of Music* (London, 1819), II, 484-486; F. A. Hadland, "Dr. William Boyce", *Monthly Musical Record*, XLIII (1913), 284-285; John F. Russell, "The Instrumental Works of William Boyce", *Musical Opinion* (Sept. 1949), pp. 635-636; Harold Watkins Shaw, "William Boyce", *Grove's Dict. of Music and Musicians* (London, 1954), I, 680-685; Eric Taylor, "William Boyce and the Theatre", *The Musical Review*, XIV, No. 4 (Nov. 1953), 275-287; Joseph Warren, *Life of William Boyce*, Introduction, *Cathedral Music*, William Boyce, ed. (London, 1849) I, 7.

the *Romeo and Juliet* "Dirge" under the heading: "Very Doubtful".¹⁹ Indeed, one needs to be extremely wary of theatrical data even when they appear in playbills or newspaper advertisements. Often the casts and dates need close verification. An announcement in the *General Advertiser* may not always be accepted as conclusive evidence.

The difficult and often frustrating path of research is at times unexpectedly illumined by a study of seemingly unrelated material. On reading Oscar G. Sonneck's penetrating study of Francis Hopkinson,²⁰ in preparation for a lecture on music in Colonial America, my attention was attracted by the following paragraph:

Mrs. Florence Scovel Shinn, of New York City, this lady too a descendant of Francis Hopkinson,²¹ cherishes among her inherited "Americana" as one of the most precious treasures an (obl. 4°) book of 'Songs' in the original binding, which was 'FRANCIS HOPKINSON HIS BOOK'. Dated 'PHILADELPHIA DOMINI 1759'. It is carefully and neatly written in the owner's hand. Originally it contained, according to the index, 109 pieces of music on 206 pages. Now two or three pages are missing. The 'Songs' are arranged mostly for the harpsichord accompaniment, many with a figured bass. The words seldom have a special staff, as the melody and the treble part of the accompaniment are identical in most songs. The collection was commenced in 1759 and can not have been finished much later than 1760, since the piece on p. 180 shows this year. The volume contains several compositions by Hopkinson but consists chiefly of pastoral songs from operas, cantatas, or of anthems, most of them anonymous. The first forty pages are written in Italian, the rest with the exception of a French chanson in English (for instance, we notice on page 146 'Rule Britannia'). The authors mentioned by name are: Haendel with ten pieces, ('Samson' evidently being Hopkinson's favorite oratorio by the master), 'Signr. Palma' and 'Signr. Vinci' both with four; Arne with two; Pepush ('Alexis', a Cantata), Dr. Boyce, Pergolesi, Giardini, and Purcell with one piece.²² (P. 33)

Here was significant documentary evidence of the musical taste of one of the leading Gentleman Musicians of the Colonies. It also indicates that the names and works of some of the important 17th- and 18th-century composers were already known in the New World. However, it was the name Dr. Boyce that was most intriguing. Continuing to read in Sonneck's biography of Hopkinson, I came upon the following comment on page 79:

I have stated in a previous chapter that the volume of 'Songs' contains quite a number of anonymous pieces. Several of them seem to have been written by Francis Hopkinson, for instance on—

¹⁹ Taylor, *op. cit.*

²⁰ Oscar George Sonneck, *Francis Hopkinson, The First American Poet-Composer (1737-1794)* and James Lyon, *Patriot, Preacher, Psalmist (1735-1794)*. Two Studies in Early American Music. Washington, D. C., Printed for the Author by H. L. McQueen, 1905.

²¹ Francis Hopkinson was not only a pioneer in musical activity in Pennsylvania, as composer—religious and secular compositions, and harpsichordist—but a man richly endowed in other fields as well: in law—lawyer and judge; in literature—essayist, poet, polemicist; in education, science and art. He was also a member of the Continental Congress, and a Signer of the Declaration of Independence.

²² Mr. Sonneck is in error. Boyce's name appears twice: on p. 72, with the song "How unhappy the Nymph who accepts the Wind", and on p. 73, with "Contented all Day".

- Page 157, an Anthem 'Sing we praise to the Lord'.
- 172, 'A solemn dirge in Romeo and Juliet'.
- 175, The 4th Psalm (3-part setting with figured bass).
- 176, Anthem (2-part setting with figured bass).
- 187, Hymn.

If these songs are somewhat doubtful, the following compositions, besides the song mentioned and reproduced,²³ certainly must be attributed to Hopkinson, since they all bear his initials, F.H.

It was the item on page 172 that aroused most curiosity. Was I at last on the road to discovery of Boyce's elusive opus? I learned that Mrs. Shinn's priceless manuscript had been deposited at the Library of Congress.²⁴

Before the photostat of the manuscript pages of the "Dirge" arrived from Washington, D. C., I had an opportunity to examine other writings on Hopkinson. The most startling revelations came from George E. Hastings, in his authoritative and, what is considered, definitive biography of Hopkinson. Discussing the musical contents of the MS volume, Mr. Hastings leans heavily on the undisputed authority of Mr. Sonneck. On the authorship of the words of those songs in the MS initialed F.H., Mr. Sonneck, in answer to Mr. Hastings' query stated the following:

In reply to your letter of October 27th [1917] I wish to give it as my opinion, that the poems mentioned by you are more likely than not by Francis Hopkinson. Of course, in the absence of real proof it would be dangerous to commit one's self on this point. Is it not possible that the volume or volumes of his original manuscripts contain these poems? If so, then of course the point is settled.

If you have not been able to find in any available eighteenth century song books and hymn books these texts, then that, too, would speak for the probability of Hopkinson's authorship. It would surprise me indeed to learn that he was not the author, except, perhaps in the case of anthems. However, even in that direction the probability lies with his authorship.²⁵

What surprises one indeed is that this meticulous scholar, whose knowledge of operatic and theatrical literature was equaled by few, was "inclined, from internal evidence, to attribute to Hopkinson... 'A Solemn Dirge in Romeo and Juliet' ". If he had been acquainted with Garrick's alteration of *Romeo and Juliet*, he would have had no difficulty in recognizing Garrick's text of the "Dirge". As a consequence, Sonneck overlooked a most glaring corruption of the opening line of the "Dirge" as it appears in Hastings' biography, namely,

Slow Rise, rise, Heart-breaking Sighs,
The Woe-fraught Bosom swell

Even before the photostat was checked, it was quite obvious that the first word of the opening line was ungrammatical, and there was no apparent reason for the capital "R" in "Rise". Perhaps these were, one might surmise, printer's errors, or careless proofreading. The situation was cleared up, however, when the opening line was compared with the photostat page of the Hopkinson

²³ "My Days Have Been So Wondrous Free", Sonneck, pp. 77-78.

²⁴ John Tasker Howard, *Our American Music* (New York, 1931), p. 38.

²⁵ George Everett Hastings, *The Life and Works of Francis Hopkinson* (Chicago, 1926), pp. 71-72.

manuscript. Evidently unaware of musical terminology, Mr. Hastings, seeing the word "slow" before "Rise, rise..." did not realize, in spite of the fact that it was written a little above the regular line, that it was a *tempo* indication, and not the first word of the text. Checking the Table of Contents of the manuscript, written out in Hopkinson's meticulous hand, would have clearly shown Mr. Hastings that the entry under "R" was "Rise, rise, rise". Indeed there are three "rises"! Furthermore, the author, equally unaware of theatrical history, had never heard of the "Solemn Dirge" in *Romeo and Juliet* productions, nor of Garrick's connection with them. "One would naturally suspect", he writes, "that the words of this song were derived from some opera or operetta, but neither John Tower's *Dictionary Catalogue of Operas and Operettas*²⁶ nor Clement and Larousse's *Lyrique ou Histoire des Operas*²⁷ [sic] records any such English production written as early as 1759". It is not at all surprising. Garrick's 1750 alteration would hardly fall under the category of opera or "operatised" version. Having exhausted all possible research on this matter, the author felt confident that the "Solemn Dirge in *Romeo and Juliet*", both text and melody, as it appears in the manuscript book, was the work of Hopkinson. As to the text, it is certain that Mr. Hastings erred on this point. It is Garrick's; the same "lyrics" appear in his published version of the play, discussed above.

The more important problem facing us at the moment, however, is the authorship of the music. Is it likely that Francis Hopkinson himself composed the "Solemn Dirge", as it appears in his manuscript book? If this is not Hopkinson's music, but is, as I believe, the work of William Boyce, what are then the distinguishing qualities and characteristics of the latter's style of composition that make such conclusions more plausible? We may also find it helpful to discover a definite personal style in Hopkinson's music that might perhaps suggest that the "Dirge" is his. Discussing the general character of Hopkinson's music, Sonneck summed it up in these words: "It will readily be noticed that the songs betray the period in which they were written. Hundreds and hundreds of similar simple, graceful songs for the voice with harpsichord accompaniment were composed by Hopkinson's contemporaries" (p. 80). At best Hopkinson was a minor composer and there were many like him on the Continent, if not in the Colonies. His significance lies in the fact that in addition to many other activities in his busy social, professional, and political life, he also found time to compose, and to be among the first to have his music published. That is an event of some significance for the student of early musical life in Colonial America. His musical compositions are charming and elegant drawing-room pieces, at best. His songs are delicate and graceful tunes, accompanied by simple and often quite naïve harmonies on the harpsichord. They reflect the affected pastoral, idyllic ease of the rococo. The song books of the eighteenth century are filled with these elegant "airs tendres". Even a cursory glance at the music of the "Dirge" shows at once a totally different style. Neither the repeated chorus, in simple diatonic four-part harmonies, nor the lyrical

²⁶ John Towers, *Dictionary-Catalogue of Operas and Operettas Which Have Been Performed on the Public Stage* (Morgantown, W. Va., 1910).

²⁷ The title of the book as Hastings has it makes no sense. It should read: Félix Clément and Pierre Larousse, *Dictionnaire des Opéras* (dictionnaire lyrique) (Paris, 1905).

sustained line of the solos, has anything in common with the superficial delicacy of the prevailing Hopkinson "manner". It seems to me there is clearly a different personality, and I believe it is the very distinctive style of Dr. William Boyce.

Boyce lived for many years under the shadow of Handel—as did most of his contemporaries—and under the mannered style of the increasingly popular rococo, yet he succumbed to neither. Although there was on occasion "a momentary infatuation with the vocal extravagances of the day",²⁸ such passages were rare and not characteristic of his style. His very personal style was apparent to all discerning scholars, and they appreciated these individual qualities. In Burney's words: "There is an original and sterling merit in his productions, founded as much on the study of our own old masters, as on the best models of other countries, that gives all his works a peculiar stamp and character of his own for strength, clearness and facility, without any mixture of style or extraneous and heterogenous ornaments" (III. 620-621). The personal attributes of the man, modest, kindly and unobtrusive, were reflected in his music: an "unpretentious, [and] simple direct style which he followed so consistently throughout his life".²⁹ Although his was also the age of complex polyphony and thunderous fugues, Boyce rarely employed these devices. He "was not at his best in profundities [for their own sake] . . . he empties himself of polyphonic devices and tries to gain effect by unison passages, or by simple four-part harmonies . . . extreme simplicity and directness of style are features . . . most conspicuous in his melodies . . . his harmony was always—even in the intricacies of the contrapuntal writing in the symphonies, for example—of the most conventional diatonic order".³⁰ All these features of the composer's style are clearly and unmistakably embodied in the "Solemn Dirge".

It is important to remember that Hopkinson was quite careful to initial with the letters of his name those compositions that were his own. It seems hardly possible that he would have failed to show that he was the composer of a setting for the Dirge in *Romeo and Juliet*, whether or not he knew it had Garrick's words. And it is highly improbable that Hopkinson would have hesitated to show his affiliation with a Shakespearian play.

Almost all the other compositions Hopkinson copied in his book can be traced to printed sources.³¹ Amateur musicians, professional artists, and music dealers in the Colonies were receiving many of the latest publications from the leading music publishers in England. The important urban centers such as Charleston, Williamsburg, Philadelphia, New York, and Boston were quite active in private and public musical performance and instruction.³² Francis Hopkinson would have had no difficulty in accumulating an impressive collection of compositions sent to him directly by the publishers, or through the help of his friends. Among these compositions might very well have been Boyce's setting of the "Dirge", which Hopkinson carefully copied. It was quite common in the eighteenth century to publish the incidental music, particularly the song

²⁸ Taylor, p. 281.

²⁹ Taylor, p. 283.

³⁰ Taylor, p. 283.

³¹ A complete study and collation of all the numbers in the manuscript will be presented at a later date by the writer.

³² Oscar G. Sonneck, *Early Concert Life in America, 1731-1800* (Leipzig, 1907).

settings, in separate editions. It is precisely in this manner that we find *The Compleat Score of the Solemn Dirge . . .* by Arne published in 1750. One would expect the competing theatre to see to it that its composer would have his music widely circulated. Theatrical history has sufficient precedence in these matters. A notorious incident was the equally famous battle of the two theatres in 1674, when Dorset Garden was presenting the Dryden-Davenant-Shadwell version of *The Tempest*, and the Theatre Royal in Drury Lane was presenting William Duffett's lusty parody, *The Mock Tempest*. Each house published not only its own acting version of the play, but the libretti as well.³³

Further and concluding evidence that Hopkinson copied Boyce's music is that he could have had access to only one other setting to a "Solemn Dirge" in *Romeo and Juliet* before the year 1760. That was the one composed, about 1753, by Nicolò Pasquali.³⁴ However, he used the same text, with some additions and alterations, as the one set by Dr. Arne.³⁵ I can therefore state with confidence that the music for the "Dirge" in Hopkinson's book is the long-sought score of Dr. Boyce. The style of the composition—the clarity and simplicity—bespeaks the dominant characteristics of the man and his music. The subdued lyricism

³³ James G. McManaway, "Songs and Masques in *The Tempest*", *Theatre Miscellany*, Luttrell Society Reprints, No. 14 (Oxford, 1953), pp. 71-96; Charles Haywood, "The Songs & Masque in the New Tempest: An Incident in the Battle of the Two Theaters, 1674", *Huntington Library Quarterly*, XIX, No. 1 (November, 1955), 39-56.

³⁴ Nicolò Pasquali (? -1757), Italian violinist, settled in Edinburgh about 1740, lived in Dublin 1748-51, visited London in 1752. Prolific composer, his works include opera, oratorio, overtures, trio sonatas, and many songs.

³⁵ An announcement in the *Gloucester Journal*, 6 February 1753, reporting successful performances of Pasquali's "Solemn Dirge", including the one at Hereford, stated: "Grand Funeral Procession and Solemn Dirge set to Music by Signor Pasquali, several nights running to crowded audiences whose kind applause is an instance of their willingness to encourage a good moral theatrical performance when conducted with decency and order". (Quoted by Cecil Price, "John Ward, Stroller", *Theatre Notebook* I [Oct. 1945-July 1947], 10).

Nicolò Pasquali's *Solemn Dirge in Romeo and Juliet* was published in London by R. Bremner, c. 1753. It consists of 7 pp. in score. Fol.

For comparison with the Arne version, I quote Pasquali's text in full:

CHORUS: Hark! how ye Solemn Bell, with Awful pause,
in death like Sound tolls, Her untimely Doom
Ah hapless Maid, doom'd to ye gaping Jaws,
Thy marriage is chang'd to mournful Verse,
Thy bridal Bed to a black funeral Hearse.

SONG: She was her Parents sole delight
they had but one and only child;
Since death has snatched her from their sight,
with grief and sorrow they are wild.

CHORUS: Their grief and sorrow ev'ry bosom shares,
witness our sighs and groans and falling Tears.

SONG: Her life was innocence and Truth
but ah 'twas snatch'd in early bloom,
Just as she saw the dawn of Youth,
alas She dropt into her tomb.

CHORUS: Let us then wet her grave with briny showers,
and strow around the early fading flow'rs.

Repeat opening Chorus: Hark, how the solemn Bell, etc.
This last chorus was repeated until the procession ended.

and unaffected poignancy of the music, without the exaggerated affections and ornamental artificialities—so common to many of his contemporaries, including Dr. Arne—could only come from the pen of William Boyce. A comparison of the musical quality of the "Solemn Dirge" with his numerous anthems and religious sources³⁶ shows even more clearly the similarity of texture and structure. No longer then, need a discerning student of Boyce's contributions to the theatre declare "it is a pity that the music for *Romeo and Juliet* is missing".³⁷

Queens College, New York

³⁶ Dr. William Boyce, *Services and Anthems*. Edited by Vincent Novello. (London, n.d.), 4 vols.

³⁷ Taylor, p. 286.

17. - Chorus A voice will sing in flower and leaf:

The voice will sing in flower and leaf:
 The voice will sing in flower and leaf:
 The voice will sing in flower and leaf:
 The voice will sing in flower and leaf:

The voice will sing in flower and leaf:
 The voice will sing in flower and leaf:
 The voice will sing in flower and leaf:
 The voice will sing in flower and leaf:

The voice will sing in flower and leaf:
 The voice will sing in flower and leaf:
 The voice will sing in flower and leaf:
 The voice will sing in flower and leaf:

The voice will sing in flower and leaf:
 The voice will sing in flower and leaf:
 The voice will sing in flower and leaf:
 The voice will sing in flower and leaf:

The voice will sing in flower and leaf:
 The voice will sing in flower and leaf:
 The voice will sing in flower and leaf:
 The voice will sing in flower and leaf:

[illegible]

"A solemn Dirge in Romeo and Juliet", pp. 172-173 in *Francis Hopkins his Book* (ML96.H83), reproduced by permission of the Library of Congress.

Anto: But what's become of my fine speaking bird?
You went to visit God.

○ Ser: Give it safe
To my Emilia and her sister nurse part.

Treb: Is not hee here?

Tar: in his skin garb here

Anto: E'en gone else gett'st

following

Pant: This spirit hangs me &c.

Buri: My name.

Pant: May fate & I have had you & my sheep?

⊖ Ought some could be more dutiful? no, I am
Oe I am left.

Tom: My lord I sue for Justice &c.

Pant: I must confess

⊕

I have done wrong and but did that of love
Ought I did speak to you in court: It is wrong
Ought I have not done of good heart

Duke: To marry me.

Pant: I had some just thing

Duke: E'en with you to part you
but you &c.

Arthur Wilson's *The Inconstant Lady* (Volger Ms. J. b. 1). Three revisions intended for insertion in the page of text reproduced above, p. 172. See R. C. Bald's essay (*The Library*, ser. 4, XVIII, 287-313) for a detailed account. See also p. 235.

King Lear at Stratford-on-Avon, 1959

M. ST. CLARE BYRNE



HE delay in this notice of Stratford's final production was not caused by personal doubts left by the opening performance. The results of "fundamental brainwork" were fully apparent on the first night (18 August 1959: producer, Glen Byam Shaw; scenery and costumes, Motley); and the production had a sureness and finish that might cure me of my objection to first-night Shakespeare reviewing, if this happened more frequently. The response of understanding to intention, among the serious critics, was notable, even when Charles Laughton's very "different" Lear was not wholly acceptable. Nevertheless, there was—and is—a deep cleavage of opinion—deep enough to divide the audience into those who were not moved at all and those who considered Laughton's performance "superb" and the whole production the best they had ever seen, with a fence in between upon which, somewhat precariously perched in uneasy juxtaposition, is a large mixed assembly, ranging from experienced traditionalists conceding points to both sides to tea-shop talkers who "hear it isn't very good but haven't seen it themselves". Which means that it has been one of the most widely-discussed productions of recent years, and that when the heat of controversy has subsided it may come to be regarded as the most revolutionary treatment of one of the great tragedies we have seen since the modern dress *Hamlet* of thirty-five years ago. My own view, in August, was clearly a minority report, but is already much less so. As differences over matters of fact—what was seen and heard—arose in discussion with friends whose opinions and powers of observation I respect, it seemed necessary to check first-night impressions by seeing the play again. At the end of October, therefore, I saw it twice, with an actor friend who also saw the first night. We are, as it happens, on the same side of the fence: what is more important is that, apart from a few minor alterations which I have noted, we are agreed that it remains essentially the production of 18 August.

The treatment of the opening scene started me off particularly well-disposed and alerted to the overall intention. What to some was a disappointing and "unpromising" beginning—to *The Times* even a "gentle process of falsification", substituting "a slightly different Lear from Shakespeare's"—was to me truthful and exciting. Much as I admire Granville-Barker's justly-famous *Lear* Preface of 1927—and perhaps even more profoundly its 1935 revision—I disagree with his view that the probabilities of the opening scene are immaterial, and that what must be stressed is "a certain megalithic grandeur"¹ and the overwhelming

¹ Was Barker partly inspired by the 1926 models for Norman Bel-Geddes' *King Lear* project, especially the superb design for this opening scene? And was Macready's 1838 production the great original of this tradition, with its heath scene where "druid circles rise in spectral loneliness" in the far distance and its backcloth view of Stonehenge beyond the Anglo-Saxon arches of the first scene—clearly shown by Scharf and commented on in the notices? Charles Kean's 1858 pro-

assertion of Lear's kingship at its most Olympian and godlike, so that he appears "more a magnificent portent than a man". As I admitted last year, my own megalithic yearnings dropped from me long ago: the histrionic *tour de force* of Lear's outbursts, detached from the general intention of the scene's dramatic statement and given for all they are worth in vocal magnificence, leaves me cold.² Recent scholarship, by unearthing several contemporary real-life parallels, has rooted the situation and the story in Jacobean reality; far from probabilities being neither here nor there and magnificence being all, positive credibility in the handling of the scene is essential, which is not achieved by romanticizing our first impression of Lear with the stunning theatricalism of a "magnificent portent" display. The theme is not kingship: this is a play about parents and children: the line of dramatic action does not provide for acts of kingship, only this violation. Consequently, the courage with which actor and producer firmly establish the human Lear, his failure in the practical and metaphysical authority of kingship and fatherhood, and the credibility of these premises determining the line of the action, seemed to me in full accord with what I believe to be the plain intention of the text and the subsequent logical and inexorable development of the story.

The *Daily Express* headline, "Laughton makes his Lear every inch a man", went to the heart of the matter and of the controversy. This is a modern, realistic Lear—a Lear for our time and of our time, which may do more to put the play within the scope and comprehension of a mass Shakespearian audience than the grander, more traditional renderings and also restore to us something that is nearer in certain essentials to the Jacobean *Lear*. His first entry is regally escorted, but he wears no crown and his manner is purposeful rather than ceremonious. He deals quickly and matter-of-factly with the formal announcement—which, as he and we know, everyone knows—and then settles himself back comfortably into his solid, square-hewn throne, to stage for his personal gratification his little scene of "your old, kind father" and the loving children. Accustomed, as king, to getting the right answers, his heart, knowing their mutual affection, can rely upon his Cordelia to provide the fitting climax. A bulky, genial, rosy-cheeked, hale and hearty old man, he looks the very picture of the complacent paterfamilias; and with every glance and gesture, and particularly in the moving tenderness with which he addresses Cordelia—"Now, our joy,"—he gives us the image of himself with which he has always lived. This is the all-powerful, wise, bountiful, just and loving monarch and parent, playing God in his own world, stretching out his gracious hand to gather to himself, from his own flesh and blood, acknowledgment of

The offices of nature, bond of childhood,
Effects of courtesy, dues of gratitude,

duction had purple-shadowed, grey stone monoliths and trilithons, which apparently competed on the stage area with the practicable hovel.

² Delivered originally, we may suppose, to an audience more accustomed to declamation and less amazed than ours by the opulence, imagery and verbal music of the high style, which perhaps, therefore, distinguished at once more curiously and easily between the substance and temper of the simpler utterance of the truth and dignity of Kent's loyalty, of the truth and youth of Cordelia, and the sound and fury of the momentary folly of a passionate and thwarted old man.

and to see in that extension of his own personality, his child, as in a mirror, the perfect reflection of his image which is the only self he knows. At Cordelia's first reply he is merely puzzled: at the third, communication between father and child breaks down. (The first sign of danger is a slight, restless, quivering movement of the knees beneath the voluminous, flowing robes, while the expression of the face still remains placid.) At her final reply the glass and its image is shattered; the disintegration of the personality that has deceived itself with the conventional, sentimental shows of fatherhood and kingship has begun. Her denial of his need is a body-blow at his heart, a threat to his very existence, demanding instant, aggressive self-assertion, taking shape in vindictive, personal resentment and the rash abandonment of his careful plans. Age and the long exercise of unquestioned power have slowed down his mental reactions: the complacency gives way to that troubled, blank expression of the old who can no longer hear quickly enough "the pauser reason" in a moment of crisis and uncomprehending frustration, and his wounded self-esteem lashes out, retaliating with hurt for hurt, like an angry child. At the end of the scene his rage has given way to a glum, obstinate pride: there is no sign of any relenting of heart. But on the first night there was something in the manner and the timing of his hurried, unceremoniously self-absorbed, formal exit that suggested a heart and mind at furious odds, as if his intelligence had already begun to be half-aware of the stupidity and injustice into which he had let himself be betrayed. Whatever the touch was that gave me this impression—an irritable hunch of the shoulders as he bundled himself off a split second before his escort was ready perhaps?—it was not repeated in the other performances I saw; and I was sorry to lose or miss it because it prepared for the impotent acquiescence of age in the folly of its self-inflicted grief, which colored his mood in his next scene till it found utterance in the poignant sadness of his quiet self-reproach, "I did her wrong."

This is the human interpretation Mr. Laughton offers us instead of the megalithic grandeur and the magnificent portent. It is this scene, consequently, together with his appearance, that has been largely responsible for the criticism that he is "not a king" and "lacks authority", upon which argument about the greatness of his performance has mostly turned. It was, of course, a risk to disappoint common expectation and let the scene make its plain textual statement—that royal Lear has grown old before attaining wisdom. Politically he is still a child: he has no idea of the meaning of his abdication, and has neither the understanding of men or of himself nor that awareness of the nature and right use of power which confers true authority. As a parent he has never given his daughters, as individual characters, a moment's thought. They exist to play the parts he allots them (and how well Goneril and Regan made it clear they were "acting" their long-familiar roles!). When to this painful failure in natural authority was added his Father Christmas appearance and a voice that many thought monotonous and lacking in power, it was perhaps too much to expect even those who recognized the textual fidelity of the interpretation to appreciate immediately the relevance of this large, comfortable, complacent figure, and also to remember that it was not the majestic stature and noble features of a John Philip Kemble that made little Davy Garrick the finest Lear in our stage's history. But it was not the fault of Mr. Laughton or his producer if we failed to grasp this relevance and the opportunity it gave for visual dramatic comment in this first

scene. Remote on his high throne he looked like an imposing figure by Michael Angelo or Blake, venerable and benign. He descends to the level of ordinary mankind—where by his own act of abdication he will learn at such tragic cost the difference between authority and office—and even as he confronts Kent and Cordelia the façade collapses under our eyes and he becomes “this great decay” made visible and actual. The cruel juxtaposition of Kent’s upstanding, shapely manhood, with flung-back head and strong, pillared neck, and of the slender, child-like dignity of Cordelia’s little body, with the proud, lovely carriage of the fair young head, points with unsparing reality the grotesquely pathetic despoiling by age of physical majesty and comeliness, and the wreck made by time of the once-vigorous athletic frame that runs characteristically to a grossness of flesh, as head and neck sink between stooped shoulders and the body sags beneath its own weight. It was at this point that I recognized the case for *not* presenting Lear as a theatrically ideal figure of kingly and physically magnificent old age but as the realistic fleshly counterpart of this character with immense capacities of mind and heart who has left them unexercised and unbreathed, complacently accepting a lifetime’s flattery of his “wisdom” as the truth about himself. For what Mr. Laughton is going to show us is a man above the ordinary in the reach and quickness of his mind and in his passions and sufferings who, at the end of a long life, has yet to find himself. Without in any way blurring the clear line of the man’s essential nature, rash, wilful, egocentric, by deft and delicate strokes he lets us see the personality dislimn and re-compose, as in each successive phase of the action the sluggish and imaginatively unextended faculties rouse themselves to struggle against the heavy odds of age, habit and temperament towards an awareness and understanding of others and of the human predicament. But not until he has sloughed off the grossness of conventional, sentimental attitudes and automatic responses in which pomp and power have encased perception, not until experience has taught him to “feel want, Taste grief, need friends”, to be every inch a *man*, “to feel what wretches feel”, to realize that “a dog’s obey’d in office” and to understand his own failure in wisdom, charity, judgment and love, can he be truly said, in the Shakespearian sense, to be as he himself then claims, “every inch a king.”

With the end in view, the premises realistically established and the line of the dramatic action thus firmly rooted in the tragic failure of love and understanding, within the bond of blood, to bridge the gulf between the generations, Mr. Laughton proceeded to build up with complete assurance and clarity *his* truth about Lear as a human being. Before his second entry the play benefited structurally and in interest by the refusal of the magnificent-potent opening. If the senses are dazzled by Olympian display and the actor’s emotional force it is not so easy to see how Lear’s failure as king and father symbolizes the breakdown of the social and moral order based on this fundamental two-fold authority, and, by exposing it to the contempt of the cold, critical individualism of the younger generation releases the a-moral force of those who must have what they want or else will take it. Catching up the theme and this impetus from the opening, these Goneril-Regan, Gloucester-Edmund-Edgar and Goneril-Oswald scenes were quite exceptionally effective in conveying the speed of the forward-surgings plot, and were also an admirable example of what one might call Mr. Byam Shaw’s special, built-in continuity, which is never a matter of mere speed or slick scene

changes but is the highly sensitive and highly skilled translation into theatrical terms of a play's closeness of dramatic texture—the producer's recognition of links and echoes, correspondences and contrast, balance and pattern, inherent variations of pace as against dominant rhythm, everything, indeed, that gives expansion and depth and life to the picture and creates the coherent world in which characters, theme and plot all credibly exist. In this "Christian play about a pagan world", the Jacobethan transition and our own moral upheaval meet in common understanding of the rejection, by those "free" minds whose will is their only law, of the accepted code and standards of conduct. In these scenes—which are sometimes much cut and hurried—we get a view of this world in which the new order issues its challenge, for which Lear himself has given the moment of opportunity; and Mr. Shaw opened-out and speeded-up the plot by keeping them practically intact and slowing them down sufficiently for us to take in their full meaning. Goneril and Regan have always seen through the sham authority-of-office, the mere façade, to Lear's personal failure in the real authority of wisdom and self-discipline, and it was this lack, inherent in the character the actor presented, which, in some cases, criticism, I think, misinterpreted as a lack of authority in Mr. Laughton, who discriminated between the thing itself and the outward marks which power and office acquire.

From the moment of his second entry, however, this ambiguous or disputed authority manifested itself in the various ways indicated by the text, within the stylistic limitations imposed by the actor's realistic interpretation. We saw it in his habit of command, easy and natural: in a brusque Tudor-monarch affability and directness with his inferiors, order or question equally imperative: in the energy he generated and the drive and lift it imparted to the scene it dominated, so that his very relaxation at the Fool's appearance gave the accustomed unspoken command, "Now, *you* entertain *me*!". There was no touch of assertiveness—simply the quiet assumption that obedience and service are, as they always have been, his due. It was objected by several critics that there was no sign of it in his countenance when the disguised Caius offered his services; but personally I am still wondering what he was supposed to do at this point, as I was impressed by the way that Kent's affirmation (and challenge), "Authority", was met naturally and without underlining—no change of expression in the heavy, impassive countenance, a slow, slight, quarter-turn of the great head, a momentary hooding and lifting of the lids, and the shrewd, appraising eyes of Henry VIII looked out through Mr. Laughton's. By the time of Goneril's entry it was clear that he was bringing to the part something much more important than the authority associated with a magnificent stage presence. There is an authority of the mind which grasps and submits itself to the Shakespearian intention that counts for more than anything else, and can dispense even with the ideal range of vocal music, if allied to the authority that inheres in an actor's mastery of his own technique. Mr. Laughton has the mind and the mastery, and as the scene progressed I found he was making me listen to the *words* as if I had never heard the play before. His sense of the values of words is perhaps the most fundamental secret of his inspiration. Vocal strength for effects of tremendous volume he may not have, but he can color a word delicately and precisely, either by tone or enunciation, and place it or time it so that literally for the first time one is

made aware of the full contextual implications of its meaning.³ This insistence on meaning-in-context and the compulsive clarity with which he quietly projects a word and lodges it in the hearer's mind is not peculiar to Mr. Laughton, but it is relatively rare, as is his command of level tone for the line of even accent,⁴ which covers a range of authoritative utterance, from quiet affirmation to the weight-charged, ironic intensity it enabled him to give, for example, to "Are you our daughter?" and the deadly, damning scorn of "Age is unnecessary." Such was the factual impact given to the words that I felt no loss but even positive gain in the supremely intelligent, natural speech and the lack of grandeur. The story and what it had to say gained in force and simplicity: it can be dwarfed by the titanic Lear, as *Hamlet* for most people had been dwarfed by the Prince of Denmark until the 1925 modern dress production surprised everyone by making us realize what an extraordinarily good *play* it is.

In the grander manner, when the unit of speech tends to be the sustained blank verse paragraph, the sweep of its rhythm can intoxicate and hypnotize the listener with sheer beauty of sound, so that he can relax and lose himself in an almost entirely sensuous response of undefined emotion. This particular kind of easy listening is too often described as "enjoying the poetry", but it makes uneasy understanding; and unless the art of good listening is seriously cultivated, so that sustained verse passages can be followed through all their linked syntactical, intellectual and emotional intricacies and grasped as wholes, the average unskilled listener, if not excited by this sensuous appeal of vocal music, feels he has been cheated of "the poetry" and is therefore not "moved". Recently, at a period play written in prose, I heard a cultivated gentleman remark, "I enjoy this better than Shakespeare because I can understand the words." It was clear that he belonged to the generation for whom Shakespeare's language does not present difficulties of vocabulary but that words-in-verse did; and just as the modern-dress *Hamlet* made its effect largely because every word had been weighed, valued and mentally translated for meaning, so I think this production of *Lear* came over more satisfactorily than usual as the good play it is because the words-in-context had had this same kind of attention, and not from Lear alone but from the cast in general and above all the producer. Thanks to this collective insistence on meaning I have never heard all the subtle verbal echoes—including the famous, ominous, doomful "Nothing"—more clearly put over. It really is necessary to follow *what* is said in the great speeches instead of being swept away by their torrential eloquence, and at all three performances I found myself able to listen throughout with no slackening of concentration or falling-off of interest

³ One of the most striking examples—or so it seemed to me, being struck by this meaning for the first time—was "I think this lady to be my child Cordelia." The last three words echoed the tone of deep tenderness of "Now, our joy," but the note of wonder in "this lady" spoke the miracle of a Lear reborn, in sanity, to a sense of other people, for whom even his own child, now indeed truly his, has become an individual identity, inviolably herself.

⁴ One first-night critic complained of his "monotonous voice" and of the way he spoke "Lear's wonderful lines . . . as if they came from some sort of government report"; another, that he put "every other word into italics." "Ear" is a curious phenomenon. I suspect, in the one case, a lack of ear for the subtlety of even accent: in the other, that the listener's own sensitivity, unaccustomed to expecting or taking so much preponderance of meaning over sound, responded with a kind of personal, mental italicizing, as a result of having so many individual words "culled out"—as a Tudor stylist would say—not by vocal weight or syllabic stress but by the intelligence working through fastidious enunciation. To the best of my belief, Mr. Laughton still remains the first and only English actor who has been invited to play in French at the Comédie Française.

mainly because I was never over-stimulated by mere cadence but was caught up into and sustained by the firm dramatic sweep of the action as a whole and was encouraged by the speaking to focus my attention where it properly belongs—on the “word over all”.⁵

The aim which determined and integrated the production style was a *Lear* to be understandable to the people, including that section of the new mass audience which has never read the play and knows next to nothing about it. The clean line of the action, the coherence and balance of the whole, an Elizabethan insistence on story values, the management of incident, movement and grouping and the visual pointing of contrast, irony and significant moments was completely at one with the clear, direct, logical consistency of the actor's individual interpretation. There could be no better witness to the artistic integration of performance and production than the tribute of Mr. Harold Hobson—whose standards are exacting and who, when he is bored, does not hesitate to say so—who wrote, “This is the only *Lear* I have ever seen which I wished were longer than it is.” The actual playing time was three and a half hours; one of the longest stretches of continuous tragic playing I have seen attempted in Shakespearian production, through which Mr. Byam Shaw successfully carried us without emotional exhaustion. This was due in no small part to his instinctive feeling for variations of pace, to the judicious placing of his only interval, and to a discreet use of visual beauty and legitimate stage business for effects of emotional pause. There was, for example, a moment of quiet, visual beauty when Kent, left alone in the stocks, reads Cordelia's letter and then drops asleep, the unearthly radiance of the summer moonlight holding the scene entranced in stillness as if time itself were suspended. With the corresponding moment when, stretching his cramped limbs, he wakes to the dawn cock and the dawn light before *Lear* enters, it made a point of rest and real value—the only touch of relief by natural beauty in the first part. As realistic business, the bustle of domestic preparation for *Lear*'s dinner gave depth and effective background both to character and situation for Goneril's instructions to Oswald. The well-appointed table, the seats and the chair of state gave the formal dignity, as of the dias-end of a hall, which this setting often lacks; and helped the knights to appear quite a formidable crowd, as well as providing the Fool with practical opportunities for mischievous, unexpected appearances and darting movement that gave great liveliness to his teasing. Slight as they may seem, these things undoubtedly help to take the strain.

There should be only one interval in *Lear*, and there is only one right place for it; and that is where Mr. Shaw put it—at the end of Act III, after Cornwall's death. It is criminal to break the continuity of the storm scenes at any point and make actor and audience start again, “cold”. Nothing could be more exhausting, emotionally, to both parties. Only one degree less damaging is the break at “come out o' th' storm”. It was worth everything to the effect of the play as a play to disregard all considerations save the structural fact of the carrying power it provides for itself and to accept that unbroken, sustained and cumulative intensity which sweeps us right through to the end of the phase of evil actively

⁵ As that admirable Shakespearian, Herbert Farjeon, wrote, “In the beginning was the word. Out of the words emerge the characters and the drama. Concentrate on the words and take a chance, if you must, on everything else” (*The Shakespearian Scene*).

triumphant, letting the natural rhythm do its own work until the turning point of the action is reached and a real pause indicated. It is horrifying to recall the important *Lear* productions which have disregarded this plain structural intention, and thereby lost also the opportunity, provided by the author and seized by Mr. Shaw, for recapturing and stimulating the attention, after an interval, with the change in color and tempo which now accompanies the speeding-up of the action-plot and the introduction of the Edmund-Goneril-Regan love intrigues that make an exciting turn and a fresh claim on our interest immediately the link with the first movement has been established by the scene where Edgar prepares to lead his blinded father to Dover.

Although visual contrast was much used for dramatic comment it was entirely in line with the insistence upon the word as the communicative agent that theatrical effects were never allowed to distract attention from what was said. The suggestion that the usual "dreadful pudder" of the storm was omitted because Mr. Laughton has not the vocal power to overwhelm it, seems to me ridiculous. I do not know whether his voice now lacks sheer musical resonance and volume, but for penetrative power the anguish of his terrible, thrice-repeated cry of "Howl!" could challenge any comparisons. It does not pass the wit of man to contrive a very noisy but properly-timed noise-plot; nor do we habitually ask our *Lears* to shout down the effects which are supposed to have ruined Kean's performance. My first-night impression was that Mr. Shaw was using only a distant rumbling at the Folio cues;⁶ but I was so completely caught up by the power and meaning of the words that I was barely conscious of the actor's physical presence⁷—which may be only another way of saying that the absence of noises-off and the insistence on meaning had combined to persuade the reluctant modern imagination to function in a rather more Elizabethan manner, in response to this Elizabethan common-sense which I had previously met only in a Harrow School production. There was, possibly, some loss; shock value and the physical impact of noise is a legitimate part of the storm's assault on us. But the tension of waiting for the next crash is not conducive to vitally receptive listening; and the shock of noise and exposure, *as it was affecting Lear and the others*, was most admirably conveyed by their simple, statically-beautiful groupings which gave a visual impression of immobility frozen past all attempt at physical resistance. I doubt if we can afford the multiple distractions of thunder, wind, rain and lightning, if only because this realism too often forces its unreality upon us, so that we cannot help noticing that Lear's garments are being blown in one direction and the clouds in the other, or that the wind is blowing great guns but that neither his flowing hair nor his garments are disturbed by it. The sound of the rain, in the words, "invades us to the skin", provided we do not *see* that the appearance of the actors completely contradicts the deluge supplied by the Effects department. (These are all actual instances, noted in professional performances.) On the first night the first storm speech was accompanied by a continuous whimpering from the Fool. One could not dismiss it as incredible for

⁶ Enquiry confirmed that this was the intention and that the six folio cues were in fact used and were not subsequently altered. But I am bound to admit that, like those who challenged me on this point after seeing later performances, I did not hear them in October, nor did my companion. I am sure the original intention was the right one, and wish it had been clearly carried out.

⁷ And was still less capable of noting down, as I ought to have done, the actual timing of the thunder.

acute physical distress; but though it prepared for his subsequent collapse and death, as they hurry Lear off to Dover, I was not convinced that it was genuinely helpful. I heard it only intermittently in the later performances.

Scenic background for the storm was reduced to a minimum and the lighting was most happily contrived for intelligent listening. The average audience must see in order to hear. It is by contrast rather than by realism that darkness on the stage is made palpable and terrible. Throughout the heath scenes the speakers were caught in a limited spread of cold, clear, subdued light which made one almost physically conscious of an immensity of surrounding darkness, gave a feeling of space and timelessness, and added greatly to the impressiveness and significance of the beautiful groupings. Two moments, in particular, stood out on the first night, which were afterwards altered—not, I thought, for the better. When the Fool rushed out of the hovel, followed in a moment by Edgar as Mad Tom, they crouched on each side of Lear, clinging to his garments. He stood numbed as the Bedlam's torrent of wild nonsense swept away his last hold on sanity, and the picture of "unaccommodated man . . . the thing itself" was stabbed home to our eyes, pitifully and unforgettably—the king, the naked, gibbering beggar and the dying Fool looking like a skeleton in his skin-tight, neutral-colored costume, reminiscent of Fuseli's Shakespearian characters who have the appearance of anatomies. It seemed to me to lose all its effectiveness and symbolic value when the grouping was broken and only the Fool clung to Lear. The other instance concerned Lear only, and that moment of illumination when he looks with seeing eyes upon the distress of others, sharing it with them, feeling for them, and bids the Fool, his plaything, and Kent, his servant, both his creatures as much as the daughters he has cast off and cursed, go in to seek shelter. His imagination rouses to life in that vision of "houseless poverty" and the world's misery of which he has "ta'en too little care", and the wrathful destruction he has invoked upon mankind is redeemed as he drops on his knees to pray for "poor naked wretches". On the first night, hands joined and uplifted in supplication, Mr. Laughton knelt and withdrew into a privacy of prayer as breathtaking in its simplicity as a child's—directly facing the audience but more removed from consciousness of the theatre than anything of its kind I have ever seen. I had seen the Fool go in; I do not know where or how—or even whether—Kent vanished, only that he was not there; and Lear, praying, was alone in the immensity. In the October performances he stood: there seemed to me a touch of the theatrical invocation, both in speech and pose: Kent was there; and we were in the theatre.

I saw no comment on or regret for the omission of the "mad" trial of Goneril and Regan. While appreciating that this was in line with the consistent following of the Folio text, I was sorry to lose this structurally-important bridge between the opening scene and Lear's madness in Act IV, especially as the actual staging, with the "yoke fellows of equity", the Fool, the mad beggar and the out-cast Kent, seated side by side on a bench, made a much more visually effective grouping than usual for that mock seat of justice and its ironic contrast to Lear's grim throne of mock justice. The scene was set aloft, in the outer gatehouse of Gloucester's castle, where Edgar had lurked in hiding before his flight. As a technical equivalent for Elizabethan upper-stage facilities it was legitimately and economically contrived within the natural architectural plan of the castle-court-

yard set; and its situation lent credibility to Gloucester's swift comings and goings and his overhearing of the plot against Lear's life. As we had already seen the upper level used, it did not come as a surprise effect, and in view of its inherent difficulties the scene may well have gained by being played at a greater distance from the audience than usual, while, by contrast, the mad scene of Act IV gained in power by having the action concentrated as far downstage as possible.

That the end of Act III and the opening of Act IV mark the turning point of the action was skilfully emphasized—in terms of pure theatre—by the manner of Cornwall's death and by lighting and setting. Disregarding the usual Theobald stage-direction, *Exit Cornwall, led by Regan*, and going back to the Folio's simple *Exeunt* which allows the producer to use his imagination, Mr. Byam Shaw gave his actor an opportunity which on the first night Paul Hardwick seized with both hands. Mortally wounded, terror and pain in voice and gestures, he turned to his wife: "Regan, I bleed apace. Give me your arm." Ignoring him, almost disdainfully, she swept past to the downstage exit. He staggered back, groping for support: no one stirred to help him. Open-mouthed, staring-eyed, death griping his heart, he faced the dawning horror of retribution as the jungle law of each for himself caught up on him and he knew himself abandoned even by his wife. The wheel that comes full circle with the death of Edmund had begun to turn. Kent could not stop the train of disaster set in motion by vengeful power and authority, but the resistance of one simple "peasant" and "slave" now breaks the vicious pattern of evil which grew from the initial abuse. There is the pale light of earliest dawn in the sky as his fellows go out through the castle gates to succor the blinded Gloucester, and the curtain falls. The dark, engulfing tide has dropped back for the first time, presaging its ultimate turning. When the curtain rises again it is on a quiet, rural scene, in the calm beauty of early morning. We can hear the cries of animals, the twittering of birds, as Gloucester is led in and committed to Edgar's care. The color of the play has changed. We have emerged from darkness into light, from the dark immensity of the storm, from the sinister intent and the deed of darkness within the dark castle, out into the free air. For the moment Mr. Shaw and Motley are holding their hand: they are not yet throwing in all the Shakespearian space of that fine stage that he knows so well how to use. It is cut down and intersected by wattle fencings, and the color is quiet. It is the light that matters; and the sustained quiet dignity of Cyril Luckham's Gloucester—broken only by Albert Finney's unforgettable half-smothered ejaculation of pity and horror as Edgar comes close to his blinded father and forces himself to look right at his face—gives us time to accept this first touch of natural relief since that strangely beautiful pause when Kent was in the stocks.

And then, as the scene changes for Goneril's return home, escorted by Edmund, the movement of the play changes too. It gathers speed and a new kind or urgency, as one brief scene follows another in quick succession,⁸ right up to the end of the play. It is the speed of forces marshalling for battle, of the quick development of the new love-intrigue plot, of a successful (if not altogether textually-warranted) battle-scene, enlivened by engines of war after Viollet-le-Duc, and of two well-fought single combats—all setting in bold relief

⁸ I use "scene" here in the French sense.

the inward-looking scenes of Gloucester's attempted suicide, Lear's madness, the reunion of Lear and Cordelia and the high tragedy of the ending, and between them working up a narrative excitement in which color and speed together stimulate our senses. Even a detail such as the brilliance given to Cordelia's arrival by the whiteness of her gown and the rich blue of her surcote with the golden lilies of France has symbolic value; and the sudden release of physical energy in the swift purposeful movements of Edmund, Goneril and Regan, their lusts and ambitions now dominating the action, gives sharp contrast to the first three acts, dominated as these were by the slow movements of age to which this vigor was then background. (For make no mistake: Mr. Laughton's presence dominated the stage whenever he was on it.) The technical skill with which Mr. Byam Shaw picked up this forward thrust of simple plot-interest and focused a proper part of our attention upon it by theatrical attack was a delight to watch.

For Gloucester's "suicide" the pace slackens. The scene, a simple "landscape with figures", peasant women and "sunburnt sicklemen with August weary", opens out in its full spaciousness, drenched in warm, rich color and late summer sun, beneath a wide-arching sky. Reapers and gleaners draw in their wagon, stacked with some sheaves of corn and a few bales of straw, leaving it downstage as they go off to the "high-grown field" to gather in the last of the harvest. It is significant that everyone who discusses the production refers to Lear's encounter with Gloucester and Edgar not as "the mad scene" but as "the scene with the cart": which suggests that actor and producer have successfully conveyed to us, at any rate subconsciously, their readjustment of the play's dramatic balance: and by pointing with every contrast possible to the theatre the relationship between this scene and the play's opening, have persuaded us that here and in the reunion of father and child, and not in the storm scenes, is the true climax of that central tragic action which has come at last to harvest. Mr. Laughton shows us not the pathos of a ruined, vacant, disintegrated mind, but what Lamb called the "vast riches" of that mind, of which this scene, and not, as Lamb thought, the storm, is the real disclosure. His quietude now is in impressive contrast to his restlessness in the opening scene—standing then, when a king should have sat immovable, coming down from his high throne, hurrying again up its steps, mad, self-deceiving pride hell-bent to destroy. Now he clammers almost immediately on to the cart; there is no lost, pathetic, restless wandering about the stage. He sits squarely but casually on a bale of straw, easy and relaxed, his own quiet emphasized by the blinded Gloucester and the outcast Edgar, who stand leaning against the cart on either side like heraldic supporters, as still as he. Instead of the great, square, black throne, towering aloft against the encircling Sarsen stones which seem to tower up into the sky, instead of the emphasized remoteness of the priestly king in his druidic robes, the ceremonious, assembled court, the sword of justice and the mouthfilling pagan oaths, there is now only the quiet and the warmth and color of the peaceful country scene and an old, dishevelled man whose wits wander intermittently, sitting on a farm cart, his only audience a blind man and a beggar to whom he leans forward in familiar talk, in which the "impertinency" of madness counterpoints the "matter"—the truth about Lear which must now be spoken and can come only from him. As interpreted by Mr. Laughton no one could miss the meaning: as clearly as

Richard II "unkinged" himself in each particular of his consecration (IV. i. 259-270) so now Lear, redeemed, cancels his desecration of kingship, no longer deceived by the flattery of the world, the shows of worldly authority or by himself. This was not a lost mind, but a man who had found himself; and knowing himself a man like his fellows and all men for sinners, had passed beyond judgments of good and evil to pity for man and compassion for his sin. "None does offend, none, I say, None."

I was deeply impressed, and also convinced, by this simpler, quieter, stronger reading, avoiding the extremes of pathos and anger and holding a more level, philosophic note. I did not feel that it in any way contradicted the pity expressed by Edgar and Gloucester but simply transcended it. We were "God's spies": they were not. It was patently madness, but its place in the pattern of Lear's spiritual regeneration, as also its degree and quality, are clear to dramatist and actor, to be revealed to us while partially hidden from the other characters. There is solid textual support for Mr. Laughton's interpretation.⁹ This is madness still: but Edgar comments on the "reason" in it, Lear recognizes Gloucester, there are clear threads of valid association running through the inconsequence, the fixed idea—his obsession with his daughters—has practically disappeared, and we have been virtually promised his recovery. The dramatist, with supreme daring, is asking of that stock device of his own theatre, a "mad scene", that it shall reveal the native strength and profundity of a great and passionate mind; because his structural problem, at this point, is how to give us the true measure of the spiritual regeneration of the whole man, who is indeed redeemed, and royally, but will never be "put on".¹⁰ Lear comes to his true "kingdom", the only one that can now have any meaning for him, in the reunion with his child Cordelia which is perfect love and understanding; but for our full satisfaction his play needs also the moment when the rash, arrogant, spoilt child of power, who comes too late to wisdom, shall truly know himself as "every inch a king". The slouched figure drew itself up, the sunk head came proudly erect, reminding us for a fleeting instant of Kent's noble challenge, and in the strange, pregnant, moving utterances that followed the actor gave us that ultimate sanity of vision which lies beyond the boundaries of the rational—the madness of the *vates*, the seer, the poet, which can draw from a Christopher Smart a *Song to David*. This is the reach of his imagination; whether it would exceed his grasp is indeed neither here nor there, "or what's a heaven for?"

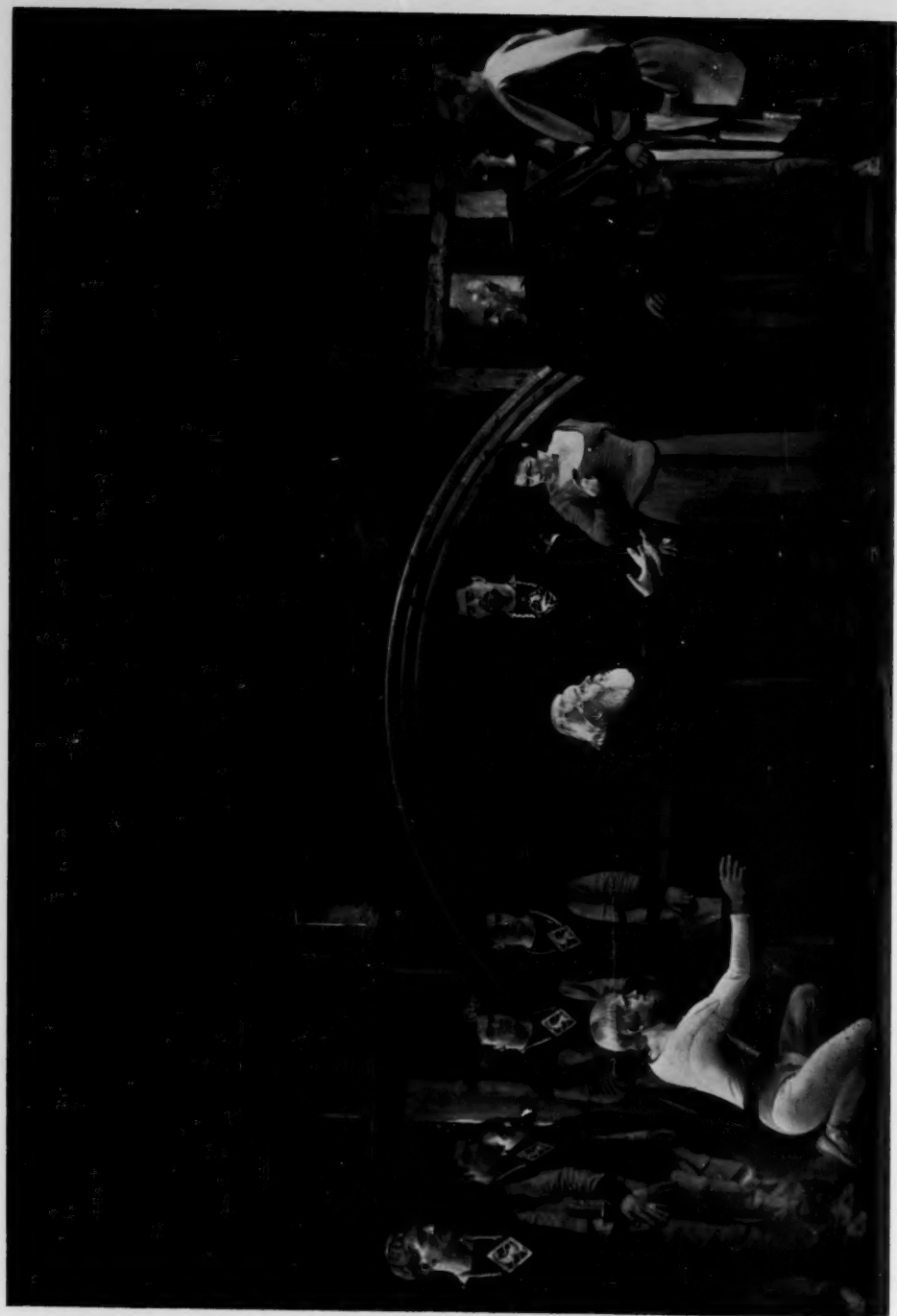
In trying to follow the intentions of Stratford's *King Lear* and give a general view of its shape and methods, I have left too little space for innumerable incidental felicities of acting and production that remain in the memory and for adequate recognition of the excellent work of the supporting cast. For the first, single instances must suffice. The admirable large-scale use of visual contrast and comment which I have described was reflected in touches of detail which

⁹ Especially if we take into account not the acting text alone but all the material provided by F. and Q., which includes the report of Lear's lucid intervals after reaching Dover, IV. iii. 39-48. I was surprised at the retention of F.'s "crying" in Lear's entry-line: most modern editions have adopted Q.'s "coining", which completes the framework of the comprehension of his immediate circumstances—impending battle, and perhaps a glimpse of the soldiers searching for him—which encloses the "visionary" phase of his madness.

¹⁰ It resembles his *Hamlet* problem, to which I referred briefly last year. The technique here is similar—no action, in the literal sense, but in both cases the revelation in intimate talk, by the hero himself, of whatever brings him to his full stature.



The opening scene in *King Lear* at the Shakespeare Memorial Theatre, 1959. Left to right, Kent (Anthony Nicholls), Albany (Julian Clover), Goneril (Stephanie Bidmead), Lear (Charles Laughton), Cordelia (Zoe Akins), Regan (Angela Baddeley), Cornwall (Paul Hardwick). Photo by Angus McBean.



King Lear at the Shakespeare Memorial Theatre, Stratford-upon-Avon 1959. Left to right, Fool (Ian Holm), Lear (Charles Laughton), Cornwall (Paul Hardwick), Regan (Angela Baddeley), Gloucester (Cyril Luckham), Lear's Knight (Michael Blakemore), Kent (Anthony Nicholls), Photo by Angus McBean.

Hardwick), Regan (Angela Daucety), Stouffer (Cym Lacy), and McBean.

Hardwick), Regan (Angela Daucety), Stouffer (Cym Lacy), and McBean.

Hardwick), Regan (Angela Daucety), Stouffer (Cym Lacy), and McBean.

sary good looks and the sexual charm which are sometimes forgotten in the casting of this part. He plays himself into his opportunity with a cynical, debonair relish that is almost likeable and makes him seem less dangerous than he is. But we were fairly warned. When Gloucester carelessly revealed his intention of sending him off on his travels again, his reaction, unseen by his father, said more plainly than words that this quiet-spoken young fellow *was* dangerous, and that nine years of exile had more than cancelled out any filial affection that might have existed. For all the sophisticated detachment with which he discusses his bastardy with himself, the chip on the shoulder is there—the grudge against society of the “deprived” young man; and Mr. Hardy charged the repeated “base” of his soliloquy with precisely the right shade of bitterness, human *and* vicious. Mr. Hardy’s crisp, disciplined style is admirably suited to keeping us balanced between growing detestation for his ruthless, cold-blooded villainy and appreciation of the quick intelligence with which, at each point, he seized the initiative and of the control with which he continued to mask his scheming under an apparent frankness and a modest deference to his superiors, until, in the moment of assumed success, he dropped the mask and Albany suddenly called check with his contemptuous “half-blooded fellow!” The balance is necessary. His scene with Goneril was first-rate, with its final “Yours in the ranks of death!”; and his creator has given him courage to fight, when he could without dishonor refuse the challenge, and to meet his doom without any self-pity. Mr. Hardy’s portrait is as faithful to the text as it is familiar to an audience that may not know its Machiavelli but has had as good reason as Shakespeare’s—if not better—to recognize at sight the political realist, in whatever walk in life he appears among us.

Ian Holm gave a coherent, effective and most moving study of the Fool that can stand up to any I have seen. I have never liked the Fool more or been more conscious of his value. His sallies had the maximum bite of meaning, and I felt for I think the first time that I had got the intention of all of them. He had the blanched, fragile appearance, the wizened, young-old face and keen, tragic eyes with a wild glint in them that gave him every now and again the half-crazed look of the not-quite-normal when they see farther into sanity than the entirely sane. The pity for Lear’s mounting distress, his efforts to distract him in his grief and passion, and his stillness of quiet despair when he can only stand by, a silent spectator, were very moving. In the earlier scenes, especially in his teasing of Goneril, he had sudden flashes of a mischievous smile, and when the victim turned on him he converted it instantly into an expression of childish terror that might equally well have been genuine fright or clever professional feigning. In that he left me guessing, so that one moment I was sure he was a “natural” and the next that he must be a sane and shrewd professional, Mr. Holm’s conception seemed to me a brilliantly imaginative reconstruction of how a really good fool, working under cover of professed craziness, would go about the job.

Edgar nearly always comes off badly in comparison with his brother, but Albert Finney gave a straightforward, serviceable performance in which feeling and restraint were well mingled, and which had its moments. I shall not forget that half-smothered ejaculation of pity and horror already mentioned; and his transformation into Mad Tom was a brilliant idea, and, as I understand, his own. Emerging from the darkness of the orchestra pit by the O.P. entry, he was

caught in a diffused spot which cast his shadow on the pros. wing; and as he crouched there for his soliloquy, "I heard myself proclaimed", he suited his actions to the words, hurriedly tearing off his garments, griming his face and elfing his hair in knots, until, naked saved for his blanketed loins, he turned into the Bedlam beggar under our eyes. Paul Hardwick made a burly, black-a'vised brute of Cornwall. He lives in my memory as the Cornwall of the never-to-be-forgotten Gielgud Stratford season of 1950, when he spoke those terrifying, ominous words, "come out o' th' storm", superbly—better than anyone I have heard before or since. His quiet, controlled playing in his earlier scenes carried a great sense of power, with a real savagery of will behind it—the primitive, violent, brute strength that habitually allies itself with its sophisticated, intellectual counterpart which it thinks to use but for which it becomes a useful instrument. Two small parts stood out. Michael Blakemore made an individual and definite impression in the brief moment vouchsafed to the spokesman of Lear's hundred knights and by his notably courteous demeanor fully redeemed their choice reputation. Peter Woodthorpe's Oswald was a sturdier fellow than usual, a superior yeoman-servitor, not the gentleman-steward of a great household, but mercifully not the fantastic or foppish type to which we are sometimes treated. He is not a likeable character but he is a faithful servant and he is not meant to be ridiculous.

Albany was quite unusually well-characterized by Julian Glover and grew steadily in aristocratic and moral authority with the development of the story and of his part in it. His detachment from the first three acts, in which he has practically no function, gave his intervention in and guidance of the action later an appearance of impartiality, as of an outside authority which is strong enough to maintain civil order and enforce its will. It is the first time in the play that we see authority, duly constituted, working effectively, dealing justice and proving itself worthy of respect. From the moment that Albany really entered the action (IV.ii) and first voiced normal, human, horrified condemnation of the way Goneril and Regan had treated their father, Mr. Glover, taking full advantage of the finely ironic writing which distinguishes his part here, took and held the center of the stage against the evildoers with a quiet dignity which seemed to stabilize and draw together the last scenes, besides giving us a firmly-conceived sketch of the man of gentle heart and honorable mind, who does not covet or seek power but assumes naturally the exercise of authority when called upon for the general good—the man who is not passion's slave. A small part, but with its full significance stressed by the producer and realized by the actor it made an impressive contribution to the play.

Despite their early medieval garments Lear's daughters had caught the feeling of contemporary reality which helps to humanize them as individuals and prevents us from pushing away from ourselves into primitive remoteness the vile inhumanity of Goneril (Stephanie Bidmead) and Regan, which lurks in embryo in the critical faculty of every child. Goneril was any harassed lady of a great house, faced with the shattering upsets and inconveniences and housewife's worry of a royal visitation. Regan (Angela Baddeley) was any Elizabethan high-born wanton enamored at sight of the prepossessing young adventurer. Cordelia might have been Jane Grey digging in her stubborn Tudor toes when they wanted her to make young Guildford Dudley a king; and her quality was right

—a fourteen or fifteen-year-old marriageable Elizabethan girl, adult but not sophisticated, seeing as clearly as her sisters the sentimentality of Lear's staged scene but too truly his child, and still a child in experience, to be able to do anything but speak the truth. It was this combination of the childlike and the mature that Zoe Caldwell made so moving in its truth to Elizabethan reality in the reunion with Lear. While he lies sleeping all the love of her heart can be poured out in words and even a kiss: he is "my dear father", "poor father"; but when he wakes she can only address him as "sir", "my royal lord" and "your Majesty", and kneel, as the child should, for his fatherly blessing. Besides her eyes, which she used most expressively, there are only two half-lines to convey all the warmth and depth of her emotion, and by trusting absolutely to the intensity of the reiteration and the simplicity of the words Miss Caldwell let them come from the heart with such spontaneous overflow of feeling that it was neither child nor woman but love itself which made, as it should, the climax and quintessence of the scene in her "And so I am, I am", and "No cause, no cause". I could not have faulted her in a syllable, in the performances I saw, nor the production of the exit which followed, where, as it should be, again "all was royal". "Will't please your Highness walk?", she asks; and Lear goes off with ceremony, followed by the Queen of France; or, as Granville-Barker put it, "not mothered—please!—by Cordelia."

To refer to the costumes as early medieval is to give some idea of the general pictorial impression but to do less than justice to Motley's intention, which was to avoid committing us too closely to any definite period. The styles were artistically congruous rather than historically associated. When they took off their tabard-like, Gothic surcotes, Goneril and Regan, in their *bliauts*, might have stepped off Chartres Cathedral. Lear, after getting rid of his druidic robes, wore a long girdled gown, like Gloucester and Albany; Kent, Cornwall, Edmund and Edgar had the benefit of the younger man's short, fitted tunic and well-fitted hose—not specifically "period" but a manly and attractive garb. "Other ranks" had loose, belted tunics of varying lengths and the rough *braies*, tied at the ankle, that might have been worn from Celtic times to the end of the Middle Ages anywhere in Western Europe. It was a sound and well-thought-out approach to the "timelessness" problem—all the more successful because, as usual, the designers mingled imagination and common sense, and sticking to the familiar and avoiding anything that would draw undue attention to itself, gave us something that was pleasant to look at and effective in the theatre.

"Laughton's Lear" is a fine challenge, and future productions, whether or not they agree with his interpretation, will have to take it into account. It will stimulate some reconsideration of our modern acting tradition, just as Mr. Byam Shaw's production will encourage greater awareness of the theatrical opportunities inherent in the play's dramatic structure. It will be clear that my own enjoyment derived largely from their realistic approach and the refusal of the grand manner—which is not the same thing as lack of greatness. To see this *Lear* in reasonable perspective it must be taken for what it is. We should not apply to it standards which it would explicitly disown. Complaints about lack of passion and "universality" seem to me wide of the mark. Mr. Laughton and his producer are not dealing in a larger-than-life star-performance: the whole is greater than the part. They are concerned to make us grasp the richness of the play as a play,

and that alone brings us nearer to the Jacobean *Lear*—in its contemporary impact: they intend that we shall *not* be overwhelmed by grandeur, but that, by our experience of the play in the theatre, shall be brought to a greater understanding of “the human heart by which we live”; and they believe that by insistence on the word and its meaning we can be made to understand with our intelligence as well as through emotional response the whole nature of Lear’s experience. Magnificence is not enough. In effect, they say, unless you have understood the savage, primitive rancor and hate-in-love of the “father against child, child against father” theme and followed its mounting crescendo from the exposition which is the rejecting of Cordelia to the clash which culminates in the curse on Goneril; unless you hear in that terrible curse the horrifying harshness of emotion that comes into an old voice when the speaker is wholly given over to the bitter, vindictive anger of hurt old age, so hurt that it would destroy its own parenthood by invoking sterility upon its child; and unless in the storm climax you understand the final blasphemy of fatherhood, which in its vengeful resentment, magnifying “filial ingratitude” to cosmic proportions, will “punish home” by calling down universal destruction; unless you have then realized how this gigantic, cumulative confession, this purging by utterance has emptied the heart of its poison, so that human contrition can enter in and with it illumination, you have not begun to grasp the play which they believe is the one Shakespeare wrote and that his own audience experienced. If you leave the theatre with a vague, uplifted feeling that you have been listening to the spirit of man defying the malice of the universe you might as well have stayed at home.

Such is the power of the *Lear* legend, histrionic and critical, that many people do not wish, are indeed not able, to come to a fresh interpretation with an open mind. Whether we can accept the play in this simpler and more human “realist” mode, and can be equally moved by it, depends upon how far we are bound by our own preconceived notions of tragedy and also by the *Lear* acting tradition of the last thirty years. When Granville-Barker so triumphantly vindicated the play’s acting quality he fixed our acting style. The note was grandeur. Grandeur and the tremendous solo performance have brought the play back into the theatre as the diploma piece for the mature actor. No one who, like myself, has been fortunate enough to see nearly all our important productions since Gielgud’s first *Lear* in 1931 can ever be too grateful for what this restoration of *Lear* to our Shakespeare repertoire has given us. And it is no exaggeration to say that without the establishment of this strong tradition the present experiment would hardly have been possible. But I have never seen a clearer production than Mr. Byam Shaw’s, nor grasped more fully the logic of its dramatic structure, the bones of the play. I have never been made to listen so carefully to the meaning of the spoken word, nor have I appreciated so fully effects of pattern and contrast which the dramatist has written into the very texture and which have been brought out both in the acting and by the production. I can never believe that there is only one right way of presenting *Lear* or any great drama in the theatre. It would be absurd to imagine that “if this young fellow is right all the rest of the players have been wrong”, for our understanding has been finely nourished upon a number of good and several great performances in these three decades, in which each actor has given us his own truth about *Lear*, as Mr. Laughton has now done. William Shakespeare’s intentions are fulfilled in many ways, lest

one good custom should corrupt our judgment, stultify our perceptions and make us unwilling or unable to listen to a new opinion. This is a fine experiment, a remarkable break with recent tradition. Tradition and experiment are "the great respirations . . . *systole* and *diastole*", the very life-blood of the theatre. And even as the modern dress *Hamlet* was a recurrence to an older tradition, so it is possible that this *Lear* may be in reality a part of the longer tradition—a tradition of which Lamb's outburst about the old man with a walking-stick records only the degenerate survival. Since the time of Bridges-Adams, Stratford has welcomed experiment. It seems peculiarly appropriate that its hundredth season should be thus rounded off by Laughton's *Lear*—Mr. Byam Shaw's most daring experiment, which, with his Redgrave-Ashcroft *Antony and Cleopatra* and his Redgrave *Hamlet*, completes the triple crown of his eight years at the Memorial Theatre.

London

Reviews

Shakespeare's Names: A Pronouncing Dictionary (Yale Shakespeare Supplements). By HELGE KÖKERITZ. Yale University Press, 1959. Pp. xvi + 100. \$2.00.

The author describes his book as "a pronouncing dictionary recording some 1800 names in Shakespeare's works" (p. 2). The pronunciations are given by respelling the names in phonetic script. The system of transcription used is essentially that of Daniel Jones in his *Pronouncing Dictionary of English* and differs greatly from that found in the Kenyon-Knott *Pronouncing Dictionary of American English*. On pp. 15 f. the author gives a table of correspondences that brings out with some precision the differences between his system of transcription ("broad") and that of Kenyon ("narrow"). Both systems are modifications of the alphabet recommended by the International Phonetic Association (IPA). The author says of his system (p. 10),

Its inherent simplicity and small number of new and strange symbols make it very easy for anyone to grasp quickly, while its largely phonemic character makes it flexible enough to render satisfactorily both British and American pronunciations, as well as any differing Elizabethan ones, without adding extra symbols.

I will not quarrel with this statement of the case (though I prefer my own system) and in the present review the transcriptions conform to the author's "broad" system. Let me add that no system of transcription is perfect and that the broader the system the less precise it is.

The individual entries take shape as follows. First comes the entry-word, usually in its conventional modern spelling. (The Shakespearian spelling-variants are given in exceptional cases only.) The current spoken form is then given, in phonetic transcription. If there is more than one spoken form now current, space may be saved by combining (or trying to combine) two variants in one transcription. Thus, *Norway* is transcribed [nɔ:ɹwei]. Here the [ɹ] is italicized to mark the fact that some say the word with, others without this sound. In many cases, however, the variants must be transcribed each for itself. Where this is done, the British variant comes first, without a distinguishing mark; to the American variant, which follows, the mark *A* is prefixed. If the American is also the Elizabethan pronunciation (as often), it is marked *AS*. If the old pronunciation agrees with the current British one, however, the agreement is left unmarked; in such cases the first transcription stands for the usage of England, past and present. If both countries have departed from Shakespeare's usage, a transcription marked *S* ends the entry. Complications arise when more pronunciations than one are current in the same country, or in Shakespeare's time. These are dealt with briefly and for the most part clearly, thanks to the virtues of the transcription system.

Now and then an annotation is added to the entry proper. Thus, the entry *Lewis* reads,

Lewis 'lu(:)is, 'lju(:)is, S lu:(i)s

Regularly monosyllabic [lu:s] except at 3H6
3.3.169 and perhaps 3H6 3.3.23, 4.1.29.

I might as well begin my comments with this entry. The author here gives four variant pronunciations of *Lewis* as now current: [luis, lu:is, ljuis, lju:is]. He may be right, but I am not familiar with the [j] forms and am skeptical of their currency, in the U. S. at least, though I do not deny the possibility of an occasional [j] in the mouths of some pseudo-refined or artificially precise speakers, misled by the spelling *ew*. The [j] was surely present, however, in Shakespeare's day; the author himself in an earlier work gives [ju:], not [u:], in *Lewis*¹ and his earlier view is undoubtedly the right one. The author may be right enough in taking the metrical evidence to indicate monosyllabic pronunciation of *Lewis* but it does not follow that the name was pronounced [lju:s], much less [lu:s]. A monosyllable can be had without dropping the [i]; one need only take the sequence [ui] to be a diphthong.² As regards the final consonant, *Lewis* today has [s] but its variant *Lowes* has [z] and possibly the Shakespearian spelling *Lewes* represents a parallel [lju:z]. It is more likely, however, that the name, whether spelt *Lewis* or *Lewes*, had alternative pronunciations: [lju(:)is] and [lju:z]. The former went back to an earlier disyllabic *Lewis* which had kept something of the old strong stress on the second syllable; the latter, to an earlier *Lewes* in which the second syllable had lost its stress and in which, accordingly, the *s* had undergone voicing.

The author recognizes [j] in other names where [l] heads a strong syllable, but only as an alternative to zero. Thus, he gives Shakespeare's pronunciation of *Lucrece* as [ˈl(j)u:kri:s] or [l(j)uːˈkri:s]. In my opinion [j] was regular in such names. He does not recognize [j] at all in names like *Andrew*, *Brutus*, *Flute*, and *Pluto*, where the liquid consonant [r] or [l] does not head its syllable. Here current speech has no [j] but Shakespeare had one, I think. On the other hand, in weak syllables current speech may have a [j] wanting in Shakespeare. The author brings this out under *Bargulus*, the middle syllable of which is [gju] in our speech but was [gə] in Shakespeare's. I should have thought the same would hold of the *mu* of *Amurath* but here the author gives only [mu] and I shall not venture to contradict him.

The transcription of syllables ending in *r*(*e*) or in a sequence headed by *r* makes difficulties that the author has not met with complete success. We are told (p. 14) that

names containing stressed *o*(*u*)*r* and *ore*, e.g. *Ford*, *Courtney*, *Shore*, may be heard with both [ɔ:r] and, less commonly, [o:r] in American English, but only the former variant has been recorded here; the latter was, however, characteristic of Elizabethan English and will therefore appear as an *S* variant.

The author does not always follow this procedure, though. Thus, the *Port of Port le Blanc* is transcribed only [pɔ:rt]. Moreover, I cannot agree that [o:r] is heard less commonly than [ɔ:r] in American speech. In my opinion it is the commoner of the two variants. These examples also illustrate the pitfalls that beset attempts to save space in transcription. Such a transcription as [fo:rd] for *Ford* tells us that this word may be pronounced either [fo:rd] or [fo:d]; as the author puts it, "italicization of a phonetic symbol indicates an optional sound" (p. 13). But the alternatives are actually [fo:rd] and [fo:əd] in standard speech, of course, though a vulgarism [fo:d] exists too.

Again, the author states (p. 14) that "American pronunciation ignores the

¹ *Shakespeare's Pronunciation*, p. 287.

² See my *Studies . . . in Current Speech* (Copenhagen, 1959), p. 244. The current diphthong may have existed as early as the 16th century.

glide [ə] which appears finally and before pronounced *r* in such British variants as *Lear*, *Ariel*, *Blackfriars*, . . ." but he does not resort to italics here; instead, he tells the reader to interpret his "[ər] in *Lear*, -*friars* and [ər] in *Ariel* . . ." as American [r]. This can hardly be called a satisfactory solution of the problem. But in most such words the trouble lies not so much in American pronunciation as in the transcriptions of those American phoneticians who ignore the [ə] not because it is wanting but because they make it a mere feature of [r] instead of taking it (as they should) for a phoneme in its own right.³

In the position "before pronounced *r*", however, variants without [ə] occur and here the author might well have used his device of italics. Thus, if under *Europe* he had given ['juərəp] instead of ['juərəp] he would have represented both British and one variety of American pronunciation satisfactorily enough, though not my kind of American speech—like Shakespeare, I say ['ju:rəp]. And a transcription ['saɪərəs] for *Cyrus* would have taken care of current speech generally, I think, my own included.

In names like *Syria*, *Berry*, *Harry* many if not most Americans have [ə] before the [r]. Such speakers make no distinction between *Sirius* and *serious* or between *Harry* and *hair*y. Though this [ə] is not in my own dialect, I think it ought to be recognized in pronouncing dictionaries. Instead of the author's ['sɪrɪə, 'berɪ, 'hæɪrɪ], then, I would suggest ['sɪərɪə, 'bɛərɪ, 'hæərɪ], with the addition of *S* ['sɪrɪə, 'berɪ, 'hæərɪ] to make it clear that Shakespeare had no [ə] in these words. A somewhat different case is that of names like *Murray*, which, according to the author, "in American English are pronounced with the vowel of *fur*, that is [ə:r], not [aɪ] as in British English" (p. 15). This distinction is too sweeping; a good many Americans (myself included) have [a] here and to the transcriptions with [ə:] not *A* but *A+* should be prefixed. The same *A+* is needed, alongside *S*, in marking such transcriptions as [flo:rə] for *Flora*. In some names of this type, indeed, as *Doreus* and *Apollodorus*, the author gives only [ə:], though Shakespeare had [o:] and this [o:] is still found in one kind of American speech. The author's ['sɪ:mɔ:r] for *Seymour* leaves out of account not only Shakespeare's ['sɪ:mɔ:r] but also the usual British form ['sɪ:mə].

In spite of the faults that I have pointed out, this book is for the most part the "reliable source of information" (p. vi) that it was meant to be and can be commended to those who wish to know how Shakespeare's proper names should be pronounced. It meets a long-felt need and we owe the author thanks for writing it.

Baltimore, Maryland

KEMP MALONE.

Shakespeare and the Artist. By W. MOELWYN MERCHANT. New York: Oxford University Press, 1959. Pp. [xxx] + [256]. \$16.80.

Mr. Merchant has written a learned and engaging book on a subject of exceptional interest. He would trace what he calls "the visual tradition in the interpretation of Shakespeare" in stage settings, "book illustration, especially engraved frontispieces", and "pictures the subjects of which are drawn from Shakespeare". Thus, Charles Kean's productions share a place with the Boydell Gallery pictures and the illustrations in Nicholas Rowe's edition. The matters treated are complex and exacting.

In the first chapter, "The Elizabethan Theatre and the Visual Arts", there is perhaps some over-confidence as to the extent of our present knowledge.

³ For a longish discussion of this matter, see my *Studies . . . in Current Speech*, pp. 244 ff.

"The plays", Mr. Merchant writes, "were originally produced not on 'bare boards', not merely against a neutral background, but in a setting as rich as any we have found in later theatres". . . . In Chapter 2, he makes a sound distinction between the Restoration productions of a spectacular and operatic character, to which attention was inevitably drawn, and the more sober day-by-day presentment of the old stock plays. So he writes, convincingly, that "whenever the Shakespearian text gave the semblance of a pretext for scenic elaboration, as in the Witches' scene in *Macbeth* and throughout *The Tempest*, the hint was fully taken." Then, overstating, suddenly: "But it is probable that the greater number of Shakespeare's plays were presented in the Restoration period with at least as much respect for the text as they receive from our leading producers today."

The next five chapters, "From Hogarth to Hayman", "The Age of Garrick", "The Boydell Venture", "The Romantics", and "From Edmund to Charles Kean", seem to me the best in the book. I find of particular interest the defence of a period in the history of Shakespearian interpretation which has not always received its due: "Cibber on the stage, Tonson in the publishing of plays, and Hogarth and Hayman in drawing, engraving, and painting gave to the first decades of the eighteenth century a force and interest in Shakespearian matters that its original drama wholly lacks." Or to cite a passage of somewhat narrower relevance, what Mr. Merchant has to say about the staging of the plays later in the century is equally illuminating.

The Romantic phase in Shakespearian setting for the theatre knew two main impulses: the first, of picturesque landscape, found its chief exponent in de Louthembourg who handed on to the painters of the Boydell Gallery the characteristic stage sets of the wild open landscape and the enclosed grotto or cave. The latter as a theatre piece shows an interesting transformation in the course of the eighteenth century. . . . When this first impulse of the picturesque landscape began to spend itself, historical detail and accuracy replaced it, a concern both for archaeological fact and for detail dwelt upon for its own sake and for its wider symbolic significance.

Chapter 8, by much the longest in the book, "From Kean to Granville-Barker", and Chapter 9, "Some Contemporaries", are almost of necessity controversial, and Mr. Merchant is, from this reviewer's point of view, on the wrong side in the lasting debate between those who remained satisfied with the limitations of our present picture-frame theatres and those who would venture further with the exciting possibilities of the open stage. An excellent "Conclusion" to this part of the book is followed by a series of more or less detached studies of special topics, several of these expansions of articles already published. Of these appended chapters, the most impressive is, perhaps, "A 'Coriolanus' after Poussin, 1709", in which the author's methods are seen to particular advantage.

There are some slips and omissions to record. The number of Shakespeare's plays given by Phelps at Sadler's Wells is miscalculated (page 100); and recognition of what Phelps accomplished is insufficient. (The unity of effect which some at least of his productions possessed is unmentioned, as, in a description of his *Midsummer Night's Dream*, is his atmospheric use of gauzes.) Percy Fitzgerald is rechristened Henry in a quotation on page 137. Oxberry's New English Drama with its excellent frontispieces deserved, I should have thought, some mention; and Mr. Merchant would have found one of the diagrams in this edition useful when he came to write his fine account of Harlow's *Henry VIII* painting.

I suggest that in Hamilton's picture it is not Benedick who "is reduced to a ridiculous pious exclamation" but Leonato. Benedick, unless I am mistaken, is busily assisting Beatrice in supporting the fainting Hero. Finally, I must grumble at the reduction, without asterisks, of a quotation from Pepys on Page 25. The diarist wrote, January 7, 1666-67: "saw 'Macbeth,' which, though I saw it lately, yet appears a most excellent play in all respects, but especially in divertisement, though it be a deep tragedy; which is a strange perfection in a tragedy, it being most proper here, and suitable." What Pepys means by "divertisement"—whether, that is, his reference is to the play or its production—is not quite certain; the earliest meaning, "diversion", remaining a possibility despite the citation of the passage in the *O.E.D.* Mr. Merchant simplifies the problem by writing: "Pepys regarded this 'Macbeth' as 'a most excellent play in all respects, but especially in the divertissement.' In fact, the 'divertissements' are spread generously throughout the play."

It has been a pleasure to read this handsome book, in which Mr. Merchant and all those concerned in its production have reason to take pride.

Bryn Mawr College

ARTHUR COLBY SPRAGUE

Textual and Literary Criticism (The Sandars Lectures in Bibliography, 1957-8). By FREDSON BOWERS. New York: Cambridge University Press, 1959. Pp. [x] + [186]. \$3.75.

The detailed bibliographical work of Fredson Bowers has perhaps been too rigorously scholarly to make much impact beyond the growing body of editors and researchers who owe something to his methods and discoveries, and the propaganda that he has at the same time been concerned with has necessarily been slow to take effect. The printing of the lectures associated with his tenure of the Sandars Readership in Bibliography at Cambridge is particularly welcome, for in them he puts compendiously into perspective the significance of his own work, and that of the school of bibliographers he has fostered through his editorship of *Studies in Bibliography*. The many textual scholars who look to him for guidance, and fear his scorn in review, will read this book. It would be a good thing if all aspiring and established critics, reviewers, teachers, and certainly all Shakespearians, were made to read it; many would feel the wind of those neat blows with which F. O. Matthiessen, William Empson, Delmore Schwarz and other notables are laid low.

What Bowers has consistently preached, and now has a sufficient body of evidence to demonstrate quickly and forcibly, is that the transmission of any text must be the vital concern of any literary critic dealing with it if he is to escape error. While this has been a commonplace of Shakespeare scholarship for some time, students of later literature have not often felt that textual questions need trouble them. Bowers here assembles instances where some of the best critics of our time have, in discussing the work of writers such as Yeats, Melville and T. S. Eliot, been led into wretched blunders through failure to recognize a misprint, to notice what text they were using, or through a lack of equipment for determining the relative authority of variant texts, and it is no longer possible to ignore the wide relevance and importance of his work.

The first lecture, which presents this general argument, is very stimulating and valuable. The second summarizes Bowers' discoveries about the order of composition and relationship of the poems in *Leaves of Grass*; this analysis of recently-discovered manuscripts illustrates a rather different kind of literary detective work, fascinating enough in its own kind. The third and fourth lectures deal specifically with textual criticism of Shakespeare and the editing

of early dramatic texts. Here he brings not merely a thorough scholarship but a sound common sense to bear on most questions, and offers some excellent general guidance. He recognizes that any but a diplomatic reprint of a text must be eclectic, and shrewdly defends this much abused term; few will quarrel with his demand for "critical judgment or common sense" in the operation of any editor's eclecticism. The necessary interdependence of textual and literary criticism is most finely demonstrated in the third chapter, which argues that

textual bibliography takes as its end the logical scientific control of the eclectic method and the supplementing of the methods of literary criticism applied to the choice of readings. The control takes the form of requiring the purely critical judgment to operate within certain fixed bounds of physical fact and logical probability.

This union of the critical judgement with the bibliographical method is the hope for the future.

Bowers goes on to plead in particular for, on the one hand, a critical old-spelling edition of Shakespeare, restoring "the closest communication between author and reader", and, on the other hand, for complete modernization in editions for general use.

This demand, and the arguments used to support it, I find it difficult to accept. The problem, especially regarding modernization, which I shall consider first, is a difficult one, and discussion of it is useful, but I do not feel that Bowers has fully thought out his position. Of course, I should at once confess my possible prejudices as an editor of what he dislikes, a "partially modernized" text in the New Arden series. He claims that

any system of partial modernisation is based on a false confidence about the scope of our present knowledge, and is bound seriously to mislead a critic either by superfluity of meaningless variation or by errors of concealment.

Instead, we should have the virtues of "consistency", a concept which suggests to me a false confidence about the idea of modernization. Bowers notes that complete modernization destroys the Elizabethan character of the language, but thinks this does not matter; he feels that it is ridiculous to distinguish orthographic forms like *murther* and *murder*, and that we should drop variants like *band* for *bond* (his example), "so long as we recognize what audience we are addressing".

Here is the heart of the matter; how can we know what audience an edition will reach? We can be sure that a critical old-spelling edition would be used by scholars and some critics; other editions, learned or popular, may find an audience at all levels. It seems to me better that an edition like the Arden, used in universities and schools as well as more generally, should avoid a "complete" modernization, such as would destroy overtones in the language, for the sake of mere consistency. For instance, Dromio of Syracuse jests with his master about being arrested by a sergeant in these words:

Ay, sir, the sergeant of the band: he that brings any man to answer it that breaks his band . . .

(*Comedy of Errors* IV. iii. 31)

The play of meanings of *band* (= bond and band of men) is lost in modernization. And in any case, where does modernization stop? Bowers laments that it would obliterate "a really distinctive obsolete word, such as I take *sally* (for

sully) to be". Would it properly not obliterate a great many more distinctive and more important obsolete words?—a random few from *Lear* include *fleshment*, *renege*, *intrince*, *gasted* and *cullionly*. In addition, obsolete forms like *strucken*, *splitted* or *arose* (= arisen), and the many more listed in Abbott's *Shakespearean Grammar* should presumably be brought up to date. Now Bowers himself takes it for granted that "we can trust a present-day editor (we hope) not . . . silently to restore concord of subject and verb", but I should have thought that *complete* modernization demands that an editor do just this. I am sure that Bowers would keep a form like *splitted*, and would not demand from an editor a modern equivalent for *gasted*. He seems really to be asking for relatively more modernization than, for instance, the Arden Shakespeare provides.

It is, indeed, nonsense to talk of complete modernization. Any reader who can be bothered to find out what *renege* means will also be prepared to notice the meanings of *band*. The Arden Shakespeare makes a tolerable compromise, in modernizing sufficiently to make the text at once readable, while reminding its users constantly that Shakespeare's language, usages and grammar are not the same as our own, and retaining those forms which lose meanings, color or liveliness when translated into modern English. Certainly it is a compromise, as all editions must be, but it is a much more desirable one than that Bowers asks for, and smooths the path sufficiently for the present-day reader.

On the other side, Bowers pleads for a critical old-spelling edition of Shakespeare, and, putting aside the matter of sympathy with his desire, it should be asked whether there is a need for it. It is simply not true in Britain that "we are bringing up a generation of undergraduates and other readers who are scarcely conscious that the language of the past differed in its forms from that of the present . . .". The position may be thus bad in the United States, but one advantage of an edition like the Arden is that a nodding acquaintance with its commentary is enough to dispel any such illusion; and in the Variorum and various quarto and folio facsimiles there are tools to hand. Besides, what are teachers doing? It is true that we can make students use the cheap available old-spelling editions of, for instance, Spenser and Milton, but these are, primarily, students' (and poets' and critics') poets. Shakespeare remains alive and known to all in some form, acted, screened and printed in all kinds of modern ways; that the best editions of his plays should be partially modernized ones is perhaps a natural consequence of this, for we can be sure that they are used by a great many "other readers" besides students. I should be glad myself to have an old-spelling edition, but it is not an urgent need; and I think that the combination of an edition as elaborate as the Arden, and the facsimiles of early texts which are available for Shakespeare as for no other author, will supply all that an undergraduate can absorb, or that most graduates will need.

In short, *Textual and Literary Criticism* seems to me to provide an admirable statement of general principle, an unanswerable argument for the interdependence of what are often assumed to be different disciplines, but to be much more controversial, and in some matters wrongheaded, in its particular proposals for editions of Shakespeare. But it should be stressed that this is a very important book, mature and considered in its discussion; and if it sometimes gives wrong answers, we should remember that Bowers himself reminds us of the questions to ask, and has recognized their importance.

University of Durham

R. A. FOAKES

Shakespeare's Festive Comedy. By C. L. BARBER. Princeton University Press, 1959. Pp. [x] + [266]. \$5.00.

The full meaning of the term "festive comedy" will not be clear to the reader after examining only the introductory chapter. In fact, one may have to get more than halfway through the book before all its implications are understood.

This gradual unpeeling of the critical onion, however, is not to be taken as a weakness in method. Like Henry James in his novels, like the contriver of an involved mystery-story plot, Barber brings all clear and clean in the end. He writes well, he builds well, and he holds interest because he has undertaken a new approach to certain Shakespearian plays. And that is no mean feat!

Just as "Aristotelian" tragedy achieves purgation through pity and fear, so festive comedy achieves clarification through release. The rule of nature and normality is temporarily suspended by misrule to point the contrast; hence these festive comedies of Shakespeare may be termed "bacchanalian". In some respects they resemble the plays of Aristophanes.

They avoid satire as it is usually understood. As Barber says, "The satirist presents life as it is and ridicules it because it is not ideal, as we would like it to be and as it should be. Shakespeare goes the other way about: he represents or evokes ideal life, and then makes fun of it because it does not square with life as it ordinarily is."

Festive comedy springs from roots deep in the revels that accompanied the great holidays generally observed in western Europe: Easter, May, Whitsuntide, Midsummer, Harvest, and Christmas. For most of the year, of course, life stayed on an even keel, but on such occasions folly and misrule were licensed to take the helm for a season. The Lord of Misrule, the clown, the vice, or the fool replaced constituted authority in community, church, and household. Often enough the parish church would be empty or, worse still, taken over by revelers who were more disposed to honor Robin Hood than either the priest or the Lord Bishop.

Sometimes May Day fooling got completely out of hand, especially when its aim was diverted from the general to the particular. This happened in Lincolnshire in 1601, when one Talboys Dymoke and his assistant roisterers presented a "traditional" play and sent their shafts too close to the parsimonious Earl of Lincoln. Their dramatic lese majesty got them fined and flogged.

Another source—if that is the word—of festive comedy was the aristocratic and royal entertainments. Royalty on sponging tours known as progresses expected to be diverted as well as bedded and fed. Sibyls and satyrs might pop up anywhere in courtyard or park. Impromptu effects, or what passed for them, might occur at any time in the form of pageant or mime. Up to a point, license was the rule.

"'Tis no play neither, but a show", says the prologue to Nashe's *Summer's Last Will and Testament*. That just about sums up the position of this entertainment—or what you will—between the raw material and the finished product of Shakespeare; and Barber does well to stress it for all it is worth. It is no play, really; and Will Summers is part person, part actor, and part allegory. Reality and fantasy are fused in humor and poetry at once in this unique prototype of festive comedy. It is exquisite fooling.

In order to approach a summary, let us again consider what the folk festivals and the aristocratic celebrations had in common. In all of them the fixed order of propriety is suspended for a time, and license holds sway. Lords of Misrule and clowns act and speak as they please. But their very deviations from order

imply order as the permanent way of life. For the moment only, the lid is off, so to speak, and no holds are barred.

The function of the clown in Shakespeare's festive comedies thus becomes important. He is privileged to scoff from the outside and clarify the limits of conduct. By going beyond the pale, he shows where the pale should be. As Barber sums it up, "each of the festive comedies tends to focus on a particular kind of folly that is released along with love." In *Love's Labour's Lost* it is witty masquerade; in *A Midsummer Night's Dream*, delusive fantasy; in *As You Like It*, romance; in *The Merchant of Venice*, usury (Shylock) balanced against prodigality (Bassanio); and in *Twelfth Night*, the folly of misrule. In *2 Henry IV* the folly of Falstaff must in the end give way to the dignity of kingship.

And at the last let it be said that one of the real virtues of the book is that it will draw us older folk from the chimney corner and set us to rereading all these plays by better light.

University of Richmond

LEWIS F. BALL

Shakespeare and his Comedies. By JOHN RUSSELL BROWN. Pp. [208]. London: Methuen and Co., Ltd. 18s.

Shakespeare's comedies are universally recognized as masterpieces of their kind: but what that kind is remains a subject of perennial though inconclusive speculation. Most readers and spectators agree, as Mr. John Russell Brown explains at some length and with instructive illustration, that the early comedies are bright, witty, charming, careless in structure, far-fetched in action, frequently over-topical in allusion—in short, a bewildering and bewitching mélange "so light-hearted and capricious, so inconsequential, so beautiful and bawdy, so obviously pleasing courtier and groundling by turns, that the probing questions of the critic seem ludicrously inapposite." Some critics, abandoning the effort to discern consistent structural patterns in these works, have fallen back on character as the essential element of Shakespearian comedy; others have attempted to show that the two basic forms of Elizabethan comedy, intrigue comedy and narrative comedy, underlie all the apparent formlessness of Shakespeare's creations.

Mr. Brown's view rejects what he considers to be exaggerated emphasis on any of these particulars:

Characterization, humour, narrative, and intrigue seem to have been servants and not masters, and so Shakespeare's ultimate purpose in comedy must be described, not only in these terms, but also in terms of comparison and judgement. They are in fact—against all immediate appearances—comedies designed around some theme or judgement, a weighing of this against that, and against those others. This does not mean that the comedies are coldly intellectual, for Shakespeare's heart and mind can seldom be dissociated; it means that they present Shakespeare's vision of human life, and particularly, since they present tales of wooing and wedding, of love and personal relationships. (Page 44)

He then organizes his discussion of the plays around a series of such themes—"love's wealth, love's truth, and love's order"—which, in his conception,

are combined and emphasized in many different ways, and alongside them, or rather, within them, many other themes are explored. They represent,

in effect, a comprehensive and developing view of love and personal relationships, and of life itself as experienced through such relationships.

The persistence of these themes, or of this vision, is a fact of prime importance for the appreciation of Shakespeare's comedies; indeed, even for the greatest of them . . . the identification of these themes is a necessary prerequisite for a full understanding of Shakespeare's comic art. Without such a compass, the constellation of romance, laughter, and humanity will amaze and entertain us, but it will remain incomprehensible. . . .

In his discussions of these themes and of the plays which they control, Mr. Brown explores the symbolic importance of each theme, and demonstrates how it is reflected in imagery and action.

The underlying meaning of this approach to the comedies is well stated in Mr. Brown's summing-up:

These plays do not seek to convict us of specific faults or to persuade us to hold any stated opinion; if that had been Shakespeare's intention he would have provided explicit judgements upon their actions, or would have written different, satiric comedies. These plays are rather concerned with ideals, with wooing and wedding rather than with marriage, and they are set in Illyria rather than in London; in them Shakespeare sought to affirm a generous, true, and ordered mode of existence, and to their harmony, integrity, humour, and beauty we may respond and, in responding, may affirm for ourselves. In such an affirmation there is a judgement upon life, a judgement which is only implicit but which may receive a wider hearing than the reproofs of a satirist or the precepts of a moralist. . . .

In comedy [Shakespeare] found that he could be at once positive and unassertive, that he could work upon the imaginations of his audience without limiting his width of reference by explicit moralizing. Tragedy with its focus on a single hero, its greater intensity and intellectual clarity, could offer other opportunities, but in his own kind of comedy Shakespeare was able to affirm his ideals while apprehending society and portraying the rich diversity which he found in human life. It was to a form of comedy that he returned when, at the end of his career, he wished to present his matured and comprehensive judgement on man in relationship with men, and on man under the Heavens. (Page 205)

Mr. Brown thus neatly avoids the rock on which other critics of Shakespearean comedy have split: How is one to define Shakespeare's idea of the good life and the good society with which he unfavorably compares the actuality of existence? If one affirms with Mr. Brown that Shakespeare is neither a satirist nor a moralist, then this problem evidently ceases to exist. But one may be permitted to doubt that the earlier comedies are quite so "positive and unassertive", or that the "dark" comedies do not provide "explicit moralizing". In fact, the definition of comedy quoted above is at once so general and so peculiar to Shakespeare that Molière (not to speak of Ben Jonson) might have had difficulty in recognizing it as applicable to his plays. Comedy is indeed concerned with ideas of order, balance, stability, and proportion, and it typically deals with such ideas by portraying and criticizing aberrations from them, these aberrations being the prime source of laughter. One sees behind Mr. Brown's themes a form of drama that is decidedly not tragedy, that may be comedy, but that is in danger of losing the essential element of laughter. If comedy is to amuse, it cannot be implicit and unassertive in its judgments; and whoever thought Shakespeare less than direct in his judgment on Malvolio, among so many others? Certainly not Mr. Brown, as his own chapter on *Twelfth Night* bears witness.

This thematic analysis of Shakespeare's comedies, however effective in suggesting new approaches to certain motifs in the plays, only serves to return us to more traditional modes of examining the comedies. Classic patterns of comic structure appear and reappear in comedy from Aristophanes to Shaw: self-interest overreaches itself, vanity invites its proper humiliation, the biter is bit. Shakespearean comedy is far from toothless, though one must agree with Mr. Brown that Shakespeare is primarily a writer of comedy rather than of satire.

Washington, D. C.

MILTON CRANE

Shakespeare w Polsce. Bibliografia. By WIKTOR HAHN. Wrocław: Zakład Narodowy im. Ossolińskich, 1958. Pp. [xx] + [387].

This is the first comprehensive bibliography of Shakespeare in Poland. And comprehensive it is. Its chronological range extends from the beginning of the seventeenth century, when English touring companies, acting mostly in German, were performing in Poland, till 1955. It contains all sorts of possible Shakespeariana, printed material as well as items preserved in manuscript form only, distributed in eleven chapters with a number of subdivisions in most chapters. Chapter one lists bibliographical surveys, chapter two—Polish translations of Shakespeare's works, chapter three—in nineteen subdivisions Polish scholarly and critical literature. Chapter four deals with Shakespeare in Polish letters: literary works having Shakespeare as their subject matter, poems in honor of the Bard, as well as works having as their protagonists Shakespearian characters and "more important" allusions to Shakespeare in Polish literary works. Chapter five lists items pertaining to "cult and popularity of Shakespeare". Chapter six deals with Elizabethan theatre; it includes also a section on translations from and discussions of other Elizabethan dramatic writers. Chapter seven, the longest of all, is devoted to the theatrical history of Shakespeare's plays. It starts with a bibliography of Polish articles on productions abroad, and then gives an inventory of Polish productions, town by town. Whenever possible, the author tries to establish what particular actors played single parts, and lists reviews. The information concerning single productions, especially the earlier ones, is often incomplete. Only the reader who knows how difficult is the bibliographical work in contemporary Poland after the terrible ravages and displacements of the last war, when complete sets of older newspapers, especially the provincial ones, became well-nigh unobtainable, realizes what amount of dogged determination and hard work was needed to put the inventory even in the shape in which it is now.

The last chapters are somehow of a marginal interest. Chapter eight lists articles on film versions, chapter nine deals with "Shakespeare and music", chapter ten—with "illustrative materials". The last chapter is entitled: "Works and Studies in the English Language Published in Poland".

The bibliography runs into 2448 items. It is provided with two indices—of Shakespeare's works and of names. The table of contents and the list of abbreviations are given in English as well as in Polish. There is also at the end of the book a two-page-long note, presenting along very broad lines the history of Shakespeare in Poland.

From the postface, written by St. Helsztyński, we learn that Professor Hahn, a well-known specialist in Polish literature, was originally planning his book for the third centenary of Shakespeare's death in 1916. He was then prevented by the First World War. He managed to finish it after the Second World War and to see it through the press at the age of eighty-seven. The

book is, no doubt, a major contribution and an extremely useful instrument of work. It is, however, subject to criticism as concerns both the principle of selection and the division of material.

It seems that in his endeavor to be all-inclusive the author cast his net too wide. One can question the wisdom of including such items as Polish translations of books on Voltaire by Lanson and Maurois (Nos. 949 and 954) just because both these French writers discuss Voltaire's attitude towards Shakespeare. One is also surprised at finding in the bibliography Polish translations of Turgenyev's well-known short stories with "Shakespearian" titles (Nos. 1091-1092) or Gottfried Keller's *Romeo und Julia auf dem Dorfe* (Nos. 1082-1084). Generally speaking, the author sometimes too mechanically included items having anything "Shakespearian" in the title. Thus, for instance, a contemporary Polish novelist published in 1935 a historical novel the protagonist of which, a medieval Polish prince, was presented as a weakling. One of its reviewers wrote his review under the title "Hamlet, Prince of Sandomierz", and thus the review found its way into the bibliography (No. 520).

The author is not too clear about the inclusion of general studies on Polish writers who were influenced by Shakespeare. Thus, to quote one example, he mentions Kallenbach's book on Mickiewicz (No. 529, the last edition in 1926), but fails to mention Kleiner's standard work (published in 1948), in which the problem of Shakespeare's influence on Mickiewicz is given a fuller and more up-to-date treatment. And what is more serious, he does not mention Zofia Szmydtowa's monograph on Mickiewicz as translator (published in 1955), where one can find an excellent analysis of Mickiewicz's translation from *Romeo and Juliet*.

The principles that guided the author in dividing his material into single chapters are not always clear. Most items listed in chapter one as bibliographical surveys are, strictly speaking, not bibliographies but general critical studies on Shakespeare in Poland. Thus, for instance, W. Tarnawski's book *O polskich przekładach dramatów Szekspira* (No. 9) is not a bibliography but a critical analysis of Polish translations from Shakespeare prior to 1914, and should be listed in section nine of chapter three together with other studies on translations.

Especially irritating as a source of confusion is chapter five, "The Cult and Popularity of Shakespeare". The cult found its fullest expression in poems extolling Shakespeare, and all of them are listed elsewhere, in chapter four. And it is difficult to understand why, for instance, one monograph in which we find the discussion of the influence of Shakespeare on the novelist and dramatic writer Zeromski (No. 577) is listed in chapter three, and two others (Nos. 1184-1185) in chapter five.

The last chapter, called "Works and Studies in the English Language Published in Poland", is a sad disappointment. For foreign readers at least, a special chapter bringing together all that Polish specialists in Shakespeare published in English would make sense, and the title of the chapter would justify such expectations. But it turns out to be otherwise. The chapter is divided into two sections. The first lists fragments from Shakespeare published in English readers for Polish students. We could do without them. The most impressive Polish publication of Shakespeare in English, Matlakowski's critical edition of *Hamlet*, is listed elsewhere, in chapter two (No. 71), among Polish translations from Shakespeare, because it was provided with a translation. In the second section, it is true, the reader was given the list of numbers under which he can find English contributions of Polish scholars scattered throughout the

book. But the section itself consists of five items, all of them texts on Shakespeare from one high-school reader. Incidentally, two of these texts from which Polish schoolboys have to learn their English are: a translation of a letter by Friedrich Engels and a translation from a French book by Paul Lafargue on Karl Marx, characterizing Marx's cult of Shakespeare.

There are occasional misspellings of English names. Beaumont and Fletcher figure once (No. 1324) as a hybrid writer spelled "Baumont-Fletscher" and then (Nos. 1326-1329) as "Fletscher-Beaumont", while A. C. Swinburne was split into two persons (No. 171).

All these are, of course, irritating shortcomings. They are irritating just because the book is a major event in the history of Shakespearian studies in Poland and an important instrument of work. It is important especially for the history of Shakespeare on the Polish stage. Only now, thanks to Professor Hahn's labor, we can form an opinion of it and base its study on solid foundations. Every major bibliographical undertaking demands patience and a special capacity for hard work. To conclude such an undertaking in the difficult library conditions of present-day Poland and against the odds of advanced age demanded courage as well.

Harvard University

WIKTOR WEINTRAUB

Act Division in Elizabethan and Jacobean Plays, 1583-1616. By WILFRED T. JEWKES. Hamden, Connecticut: The Shoe String Press, 1958. Pp. [x] + 374. \$6.50.

When, during his debate with Sir Mark Hunter about act-division in the drama of Shakespeare's age, J. Dover Wilson desired "some diligent student" to bring together *all* the evidence on the question, he apparently desired rather too much; and three decades passed before an undertaker, Mr. Jewkes, appeared to attempt this formidable and, I doubt not, often tedious job. To be sure, only a year after Wilson's call, Sir Walter Greg produced an examination of one hundred and seventy-two plays printed between 1591 and 1610, with results quite in line with the conclusions which Jewkes has now published. But it remained for Jewkes to extend Greg's period of investigation in both directions—with consequent expansion of the number of printed texts surveyed to two hundred and thirty-six—and, more important, to refine considerably on Greg's approach.

Greg in his study showed that typically the texts of plays performed at the private theatres are divided into acts, the texts of plays performed at the public theatres, not (*RES*, IV, 153-156). Jewkes is quite rightly dissatisfied with this simple distinction between the plays of the private and the plays of the public theatres, and inquires further, plays by *which* playwrights? *when* performed? *when* printed? and, particularly, printed from *what* copy?

The question, printed from *what* copy? is so central to Jewkes's study that the whole second half of his book consists purely of his evidence on this matter: two hundred and thirty-six bibliographical analyses ("about half" new) of printed dramatic texts from the period 1583-1616. Concerning this second part, I shall have something to say presently, after I have summarized (with the inevitable blurring, for which I apologize, of the author's many fine distinctions) what seem to me to be the most interesting of the findings and inferences in the book's first part, wherein Jewkes reviews his evidence and speculates about its meaning:

That in their printed versions, plays written for the public theatres by writers in the more learned tradition are frequently divided into acts, these

divisions being present in printed texts derived from authors' originals and absent from those derived from copy prepared for playhouse use. The inference is that division was the custom of their authors but not of the public stage.

That plays written for the public theatres by writers in the more popular tradition are, in texts printed before 1616, no matter what the nature of the copy-text, commonly not divided into acts. The inference is that the five-act structure was not the usual practice of their authors and not the convention of their stage.

That plays written for the private theatres are usually divided into acts, no matter what the nature of the copy-text. The inference is that division was the custom of their authors and the convention of the private theatres.

That plays written before 1616 but printed after that date are regularly divided, no matter what the nature of the copy-text. The suggestion is that by this date, the "theatrical recognition of act divisions" was universal.

Mr. Jewkes' opinions are sometimes improbable, his facts on occasion fancies. On page 40 I read that "*The Tempest* was the last unaided play which Shakespeare wrote", which I think can no longer be asserted with so much confidence. And on page 30, that "Shakespeare left thirty-five plays in the First Folio", an error which Jewkes persists in (p. 37) and on page 97 compounds in a remark about "the 36 plays which are commonly ascribed to Shakespeare". I do not think that these missteps are worth fussing over. What likely is going to come in for considerable head-shaking is the second half of Jewkes's book; for anyone who, in the present year, enters the bibliographical arena bringing thumbnail sketches of the textual histories of 236 dramatic texts, is baiting bulls; and Jewkes must expect to be considerably tossed and gored. I notice myself that what he has to say about the thirty-seven Shakespearian plays he examines, is pretty much *The Shakespeare First Folio* repeated verbatim or in loose paraphrase. But if his book was to be written at all, some short way round had to be taken; and despite the incredible recent activity of the Newer Bibliography, our knowledge of these matters is still so uncertain that I do not see that a deeper probing would have increased the persuasiveness of the discussions.

What should stand as Mr. Jewkes's positive contribution, despite all cavil, is his discovery of certain broad patterns in Elizabethan and Jacobean habits of dividing plays into acts or not dividing them. A patient and helpful study, and one perfectly aware of its own limitations.

Northwestern University

JOHN W. SHROEDER

Shakespearovy historické hry (Shakespeare's History Plays). By ZDENĚK STŘÍBRNÝ. Praha: Nakladatelství Československé Akademie, 1959. Pp. [296]. 26.50Kčs.

Studies in Shakespeare have for a long time been well advanced in Czechoslovakia. Names of many Czech scholars such as Jaroslav Albrecht, Vilém Mathesius, F. X. Šalda, Jindřich Vodák and others are known. Professor František Chudoba wrote in 1940 the two volumes of his *Kniha o Shakespearovi* (The Book on Shakespeare), which was a classic of its sort in Czechoslovakia. During the last ten years new names of writers have been added to the old ones—such as Ladislav Cejp, Leopolda Jarošková, Jaroslav Pokorný and Bohumil Trnka. The name of Zdeněk Stříbrný is one of them. After the works dealing generally with Shakespeare, the time has come for monographs concerning specific questions of Shakespeare's work and age. Stříbrný's mono-

graph on Shakespeare's History Plays—or more appropriately on Shakespeare as the writer of historical plays—is of course one of them.

An English summary of this book assesses Shakespeare's philosophy of history, as it reveals itself in the discussed plays, in three points: first, "time", often hand in hand with "necessity" (i.e. historical necessity of the so-called historical materialism), runs through all Shakespeare's historical plays, clashing with the concept of "order" and "the divine right of kings"; secondly, Shakespeare fights directly or indirectly for the rights of common people; and, finally, Shakespeare overcomes all contradictions of individual and national life in order to push the final triumph of the humanistic ideals of justice and happiness for all. This English summary gives, of course, in short the contents of Střibrný's book; nevertheless it seeks rather shyly not to reveal a strong Marxist-tendency dominating the Czech text.

For instance Střibrný begins his not uninteresting remarks by linking the genius of Shakespeare with the realism of Balzac as described by Engels and with the realism of Tolstoy as described by V. I. Lenin (pages 10-12), annexing in this manner Shakespeare for the doctrine of the so-called socialistic realism. In the whole book by Střibrný, Shakespeare is praised as the fighter for common people and for a more progressive stage of social development and as the severe critic of the chivalric order and of the decadent feudalistic society. It seems to the reviewer that Střibrný has been influenced by the well known and classic book of the German scholar Arnold Hauser, *The Social History of Art*, although this book is not mentioned in Střibrný's bibliography. In line with the views of the Marxist theory of art, nothing, or nearly nothing, is said in the book about the personality of the poet Shakespeare, who is sketched here only as the mightiest popular voice of his time, fighting for a new and more perfect social order without paying much attention to the esthetic problems involved.

Saying this the reviewer does not wish to state that the book written is without its merits. Certainly not! It seems that the book contains some interesting and perhaps new commentary concerning the important influence of popular tradition and, above all, of the old English ballads on the work of the poet. This, of course, accords well with the general line of the book, which, for instance, always favors Falstaff, Prince Hal and his gang in opposition to King Henry IV and the order which the monarchy stood for.

Střibrný's book, however, does not reveal in sufficient clearness that the Crown, the middle class, and the gentry fought often together against the feudal aristocracy and that Shakespeare in his sympathies for the ruling class attitude to life stood always on the side of healthy common sense, justice and spontaneous feeling, i.e. for absolute values not limited to this or that historical age.

Summarising these short remarks, it might be stated that the book is an interesting account of Shakespeare's life and age and that it contains much truth and some new emphasis on social and political influences at work in the time when he was writing. This, of course, is only one side of the medal. The other, the deep and intuitional contribution of the great poet, remains rather obscure and undeveloped.

New York City

PETR DEN

Lincoln's Favorite Poets. By DAVID J. HARKNESS and R. GERALD MCMURTRY. Knoxville: The University of Tennessee Press, [1959]. Pp. [vi] + 101. \$3.50.

According to the publisher's solemn declaration, this "is the first comprehensive treatment of those poets the Great Emancipator admired, read, and quoted." Such a claim may be pardonable as publicity; it is certainly an exaggeration. For example, no attempt is made to explain or excuse Mr. Lincoln's exalted but completely unaccountable veneration for the flagrant fatuities and barren banalities of Knox's *Mortality*.

But whatever the omissions, however transparent the happily infrequent glossings-over, and despite the strains and stresses sometimes implicit in the struggle to establish a psychological or spiritual kinship between Mr. Lincoln and the verse-makers, it must be cheerfully admitted that the learned and devoted authors have performed a useful service to Lincoln studies in compiling, from scattered printed sources, the report and record of his literary taste. Actually, of course, ever since the shattering Spring of 1860, when he was nominated for the Presidency, the untutored parvenu of the Prairies has been strenuously running on a personal platform containing an unequivocal pro-poetry plank. As a matter of fact, one of his earliest campaign biographers, an Ohioan, named William Dean Howells, insisted: "He is . . . a diligent student of Shakespeare, 'to know whom is a liberal education.'"

Mr. Lincoln first made the acquaintance of Master Will when, as a boy in Indiana, he encountered the elegant and mouthable extracts reproduced in William Scott's extremely popular and widely printed *Lessons in Elocution*. The interest then aroused persisted all his life: he committed long passages to memory and used them to adorn his public utterances and private conversations. He went as often as he could to see the plays and welcomed the players at the Executive Mansion. He developed his own theories of correct inflection and emphasis in pronouncing familiar lines.

The witnesses are many and Justices Harkness and McMurtry have summoned them: Noah Brooks, Francis Carpenter, Henry Whitney, James Hackett, the Comte de Chambrun and all the others.

Mr. Lincoln once confessed during the Civil War: "Some of Shakespeare's plays I have never read, while others I have gone over perhaps as frequently as any unprofessional reader." The authors point to the fact that engraved on the stone walls of the Memorial Union Building at the University of Indiana in Bloomington are the names of the five greatest personalities of all time: Jesus Christ, Aristotle, Galileo, Shakespeare and Lincoln.

Mr. Lincoln would be startled by the association.

The Library of Congress

DAVID C. MEARNS

SHORT NOTICES

Studies in English Grammar and Linguistics: A Miscellany in Honour of Takanobu Otsuka. Edited by KAZUO ARAKI, TAIICHIRO EGAWA, TOSHIKO OYAMA, MINORU YASUI. Tokyo: Kenkyusha, Ltd., 1958. Pp. x + [422].

This miscellany, by former students, in honor of "one of the most outstanding and influential figures in the world of English scholarship in Japan" is a varied and interesting one, particularly in its revelation of the proficiency of Japanese scholars in English language studies. The articles range from studies of the kennings in *Beowulf*, the swearings in Chaucer, and the vocabulary of

Margery Kempe, through investigations of Shakespeare's language and dramatic structure, to studies in Hawthorne and William Faulkner. There are also a number of articles demonstrating the interest Japanese scholars are taking in structural linguistics, such as L. Ogasawara's "Structural Status of Traditional Grammatical Categories in English", and we even find one metalinguistic study.

Readers of *SQ* will find here several interesting discussions of Shakespeare's pronunciation and idiom. To me the most interesting is S. Kurokawa's questioning of Kökeritz's findings regarding Elizabethan development of Middle English short *a*. Kurokawa's stress on evidence drawn from colonial American pronunciation seems to me worthy of consideration. In another study, T. Kusakabe essays a diachronic phonemic study of the same vowel. Readers interested particularly in Shakespeare's grammar will find statistical studies on certain usages, in such articles as "Shakespeare's Use of an Indirect Negative Form", by Y. Matsuda, "Relative Pronouns in Shakespeare's Colloquial English", by T. Mitsui, and "The Language of Feste, the Clown", by Toshiko Oyama. One article, "The Folio Copy of *Richard III*", deals with textual problems. T. Oyama here surveys the theories of Walker, Wilson, and Greg concerning the sources of error in the Folio text and on certain points takes issue with one or the other in drawing his own conclusions.

Although the reader will not find excitingly new discoveries in this miscellany, and although the English idiom, quite naturally, gives the writers trouble at times, the book deserves commendation.

University of Maryland

CECIL R. BALL

Dr. Lopez und Shylock (Veröffentlichungen der Universitäts-Gesellschaft Hamburg, Nr. 2-3). Hamburg, 1952. Pp. [24]. *Shakespeares Mass für Mass* (Nr. 11). By ELSA HENNINGS. Hamburg, 1958. Pp. [38].

Dr. Hennings' thesis in the first of these two pamphlets is that the case of Dr. Lopez acts as a foil to the legendary fable of *The Merchant of Venice* and that it throws on the play the tragic shadows "without which a comedy is unthinkable". She asserts further that Shakespeare incorporates in the play insights derived from two of Montaigne's essays: "That the taste of Good and Evil depends, for a good part, upon the opinion we have of them" (Essay 14, Book 1 in the Oxford edition, translated by Trechmann, and not number 40 as indicated in the text) and "Of the Inequality that is amongst us" (Essay 42). The method is to read the play in the light of quotations from Montaigne. Half of the pamphlet summarizes the Lopez case in an interesting fashion; the rest discusses the play. The author believes that Shakespeare may have met Lopez (p. 21) and that his tragic history was never far from Shakespeare's mind when he wrote the play. The interpretation is intelligent, but not very different from interpretations published in the past decade, Goddard's, for example.

These lectures were obviously not intended for an audience of Shakespeare specialists. The lecture on *Measure for Measure* is a detailed summary of the play with running interpretative commentary supported by quotations from the text in German. Dr. Hennings says the play is not a theological disquisition, although grace and forgiveness are much spoken of, and in that we agree with her. Nor is it a morality play, she says, and again we agree, but not for the reason she gives, which is that Shakespeare's plays follow Aristotle's rules (p. 6). That she does not demonstrate; nor does she demonstrate here anymore than in the earlier pamphlet the fact that Shakespeare derived his philosophical ideas

from Montaigne's *Essays*. The essence of Montaigne's ethics, as she describes it (p. 8), is that virtue is the mean between extremes, an idea usually thought of as deriving ultimately from Aristotle's *Ethics*. Frequently in discussing Shakespeare's ideas Dr. Hennings parallels them with quotations, in German, from Montaigne, without indicating the title of the essay, so that all the reader can say is that, on occasion, both men had similar ideas. Renaissance thought being what it was, such parallelism is not surprising.

Coleridge and Hazlitt represent English criticism of *Measure for Measure*. No reference to modern scholarship in English appears in either pamphlet.

University of Southern California

AEROL ARNOLD

Die aktlose Dramaturgie William Shakespeares. By GEORG HEUSER. Marburg: Erich Mauersberger, 1956. Pp. [x] + 430.

Holofernes is still with us. This book pedantically rejects the view that Shakespeare organized his plays in five acts, and includes a lengthy polemical and humorless attack on T. W. Baldwin's *Shakespeare's Five-Act Structure*. Heuser contends that there were two fundamental traditions affecting structure in Elizabethan drama, one classical and the other popular, and that the latter was stronger and accepted completely by Shakespeare from beginning to end. All his plays are constructed in a series of scenes, not acts, it is asserted. Frankly, I don't know what all the fuss is about. Professor Baldwin may not have convinced all of us that *Love's Labour's Lost* and *Troilus and Cressida* have a five-act structure. And I for one fail to see any such structure in *Hamlet* or in *Antony and Cleopatra*. Yet on the other hand, Shakespeare's main models for comedy were Plautus and Lyly, and to assert that in following them Shakespeare ignored their five-act structure consistently is such an improbable assumption that it requires better proof and evidence than are offered here. I would suggest that the whole subject be closed for some time.

Victoria College,
University of Toronto

F. D. HOENIGER

Queries and Notes

JOHNSON'S "HE THAT IMAGINES THIS"

JACOB H. ADLER

It is difficult to imagine a critical statement which has been more completely torn from its context than Samuel Johnson's "he that imagines this may imagine more"; but the tearing has been done by critics of such formidable stature as to leave one echoing Johnson's own fears in attacking what had become a standard position: "I cannot but recollect how much wit and learning may be produced against me; before such authorities I am afraid to stand . . . because it is to be suspected that these precepts have not been so easily received but for better reasons than I have yet been able to find."

Professor Sherburn, for example, sees "he that imagines this may imagine more" as "an appeal to the imaginative basis of literature in attacking the unities", and the whole passage attacking the unities in the *Preface to Shakespeare* as "an exposition of imaginative truth";¹ whereas it seems to me clear—as I shall presently try to demonstrate—that Johnson's attack is almost totally rationalistic, and that (even more surely) "he that imagines this may imagine more" is not a mental process that Johnson would endorse at all.

For another example, Professor Bate says that "Johnson subjects the 'unities' of time and place to a searching analysis of 'dramatic illusions'. So far as truth or credibility is concerned, the real leap of imagination is made at the start. If once we are asked to believe that we are at Alexandria, we can surely go on, in the next act, and imagine ourselves at Rome."² But the context, I believe, shows that Johnson does not think this "leap of the imagination" ever occurs (among normal people), or ever *should* occur; and, furthermore, that Johnson limits "dramatic illusion" to very nearly the absolute minimum.

Yet it is easy to see why Johnson's statement appeals to the critic in an age when Johnson's reputation is being so completely and justly restored. The passage demolishing the unities in the *Preface to Shakespeare* is, and properly, one of the major exhibits to demonstrate the independence, acuteness, and sturdy realism of Johnson's critical outlook. "He that imagines this may imagine more" is the pithiest, most quotable, most Johnsonese statement in the passage. Taken out of context, it *sounds* like the logical argument to use in demolishing the

¹ *A Literary History of England*, ed. Albert C. Baugh (New York, 1948), p. 993.

² *The Achievement of Samuel Johnson* (New York, 1955), p. 202. See also Augustus Ralli, *A History of Shakespearean Criticism* (London, 1932), I, 58. Ralli, in summarizing the *Preface*, restates the two key paragraphs from the *Preface* in such a way as completely to confuse Johnson's meaning, coupling what Johnson approved with what he attacked; for example, ". . . no representation is really mistaken for reality, and one need only imagine a little more. The spectators are always in their senses, but delusion has no certain limitations. . . ." In each of these sentences, only the first half, I believe, represents Johnson's own argument.

unities. It sounds like typical Johnsonian common sense. It helps to demonstrate what it has become fashionable (as within limits it is doubtless accurate) to show: that the romantic revolution was not really a revolution since, as has been said, those bastions the romantics intended to attack were found to be no longer defended. And it assists in excusing Johnson from the currently embarrassing fact that at times he unquestionably distrusted the imagination.

Thus Professor David Daiches, having quoted in full the passage from the *Preface* dealing with the unities, says: "He that imagines this may imagine more." This to the modern reader is the true argument, . . . and as far as it goes it is unanswerable.³ This, I think, illuminates "the modern reader" more than it illuminates Johnson. This is what the modern reader *wants* the argument against the unities to be. But it is not Johnson's argument, and it is certainly not unanswerable—Johnson answers it himself in the very paragraphs in which he sets it up, a straw man to be demolished. But whatever we may wish Johnson had said, to misinterpret him is to do him no favor; and Johnson's charges against the unities—powerful enough, in all conscience—should surely be understood for what they are.

I shall at this point quote the two key paragraphs in full and show sentence by sentence what they seem to me unquestionably to say:

The objection arising from the impossibility of passing the first hour at *Alexandria*, and the next at *Rome*, supposes, that when the play opens, the spectator really imagines himself at *Alexandria*, and believes that his walk to the theatre has been a voyage to *Egypt*, and that he lives in the days of *Antony* and *Cleopatra*. Surely he that imagines this may imagine more. He that can take the stage at one time for the palace of the *Ptolemies*, may take it in half an hour for the promontory of *Actium*. Delusion, if delusion be admitted, has no certain limitation; if the spectator can be once persuaded, that his old acquaintance are *Alexander* and *Caesar*, that a room illuminated with candles is the plain of *Pharsalia*, or the bank of *Granicus*, he is in a state of elevation above the reach of reason, or of truth, and from the heights of empyrean poetry, may despise the circumscriptions of terrestrial nature. There is no reason why a mind thus wandering in ecstasy should count the clock, or why an hour should not be a century in that calenture of the brains that can make the stage a field.

The truth is, that the spectators are always in their senses, and know, from the first act to the last, that the stage is only a stage, and that the players are only players. They came to hear a certain number of lines recited with just gesture and elegant modulation. The lines relate to some action, and an action must be in some place; but the different actions that complete a story may be in places very remote from each other; and where is the absurdity of allowing that space to represent first *Athens*, and then *Sicily*, which was always known to be neither *Sicily* nor *Athens*, but a modern theatre?

Johnson begins, then, by stating (rather unfairly, perhaps, but that is not to the purpose) the traditional argument lying behind the traditional demand for unity of time and place: that the scene cannot be allowed to change, since the spectator really imagines himself to be living in the time and place where the opening scene of the play occurs, and to have walked through the streets

³ *Critical Approaches to Literature* (Englewood Cliffs, N. J., 1956), p. 191.

of that place to get to the play. (Johnson himself does not believe this, of course; he states it in terms of its being a palpable absurdity unaccountably espoused by the opposition, he exploits its absurdity throughout the remainder of the paragraph, and at the beginning of the next paragraph he specifically denounces it.) Then the statement, "Surely he that imagines this may imagine more"; that is—in the context—"surely he who allows his imagination to wander so uncontrollably and absurdly can imagine anything." If he can imagine himself in Alexandria in the first scene, he can imagine himself at Actium in the second. He is in a state of which Johnson everywhere and manifestly disapproves: "above the reach of reason and of truth . . . wandering in extasy . . . [afflicted with] calenture of the brains." If drama places (or is supposed to place) the spectator "above the reach of reason and of truth" it violates the very bases of Johnson's classico-realistic theories of art, and he could do nothing but condemn it.

But "the truth is", says Johnson at the beginning of the next paragraph in a phrase which shows him to be opposing the whole of the paragraph preceding, "the truth is" that the spectator does not really react in this way;⁴ he does not *imagine* anything of the sort, he is always in his senses, always aware that stage and actors are stage and actors. The spectator comes "to hear a certain number of lines recited with just gesture and elegant modulation", and if the action embodied in the lines occurs in several different places, the spectator is willing rationally to accept that fact, knowing nevertheless at all times that the modern theatre is a modern theatre.

"He that imagines this may imagine more" becomes, therefore, a part of an argument which Johnson carries to its logical absurdity for the sake of refuting it, and is not a statement of his own position at all. At least not here. Critics seeking such a position in Johnson could far better examine his corresponding but much briefer attack on the unities in *Rambler* 156: ". . . those plays will always be thought most happily conducted which crowd the greatest variety into the least space. But since it will frequently happen that some delusion must be admitted, I know not where the limits of imagination can be fixed." But the fact that Johnson says this in the *Rambler* cannot change the fact that he says almost the opposite in the *Preface to Shakespeare*. He was much kinder toward the unities in the *Rambler* than in the *Preface*, but this does not change our view of what his attitude toward them is in the *Preface* (which was in any case written much later). Johnson changed his mind about many things in his life! And finally, in the *Rambler* passage as in the *Preface*, Johnson couples *imagination* with *delusion*, which at best is scarcely a favorable environment.

Perhaps another reason that critics take "He that imagines this" to be Johnson's actual position in the *Preface*, is that his true position as set up in the second of the two paragraphs which I have quoted is somewhat unpalatable: it limits the power of illusion, and even of emotion, in the drama to a degree which is quite foreign to the modern mind. Johnson himself seems a little uncomfortable with it, realizing perhaps that the force of his refutation has driven him (as was of course common with him in conversation) into a position too violently opposite. The drama, he presently grants, does "move" (i.e., causes

⁴ If he *did* react in this way, then of course "he that imagines this may imagine more" would be the proper answer to the supporters of the unities.

emotion)—but not because the spectator is under the illusion that the actors are other than actors; it “moves” for the somewhat Aristotelian reason that the spectator fears being exposed to such torment himself, or at most because he *therefore* (and not because he enters into the imaginary misery of the actors) “fancies” himself “unhappy for a moment”. But even the very limited employment of the imagination implied in this “fancying”⁵ is something which Johnson apparently disapproves of: he labels it a “fallacy”. The one true appeal to the imagination is apparently that the imitation stimulates the imagination to remember (with appropriate pleasure or pain) the reality; *not*, he insists once again, that the imagination mistakes the imitation for the real thing. “He that imagines this may imagine more” is once more disowned as a proper position!

Thus, far from exalting the imagination in this section of the *Preface to Shakespeare*, Johnson reduces it to the least possible function, severely limits—indeed very nearly abolishes—illusion as an element in stagecraft, and takes a position almost totally unempathic. I can see nothing in this particular passage to suggest a conclusion more positive than that reached a good many years ago by Professor Havens: that on the whole (though with certain exceptions) Johnson considered the imagination a necessary evil.⁶ Indeed, for the specific process of enjoying drama on the stage, it seems to be no more than barely necessary.

University of Kentucky

⁵ As is generally known, Johnson regularly equated *fancy* and *imagination*. See, for example, Raymond D. Havens, “Johnson’s Distrust of the Imagination”, *ELH*, X (1943), 243-255. Also, Johnson’s first definition of *imagination* in the *Dictionary* is “fancy”.

⁶ Havens, p. 248.

WILLIAM SHAKESPEARE AS WILLIAM IN *AS YOU LIKE IT*

WILLIAM M. JONES

S. A. Tannenbaum, commenting on the names in *As You Like It*, says that “‘William,’ a variant of *Wilhelm*, a helmet of resolution, was probably assigned to the lukewarm and easily yielding lover on the principle of opposites.”¹ A careful reading of the play suggests another possibility. Some textual and historical evidence seems to suggest that Shakespeare may have written the part for himself. Even though such a reading of the part can never be completely proved, it does bring a new freshness to a scene that is frequently omitted in modern productions.

The present dramatic justification for the inclusion of this part is small. O. J. Campbell argues that certain insertions were made in the play because Touchstone’s part, originally written for Will Kempe’s comic talents, had to be changed to suit those of Robert Armin.² No such explanation suffices to explain the scene in which William appears. William has no counterpart in the source of the play, Thomas Lodge’s *Rosalind*. The best excuse for his creation is a general one that Shakespeare wanted to contrast a true rustic with those

¹ “The Names in *As You Like It*,” *S.A.B.*, XV (October 1940), 256.

² *Shakespeare’s Satire* (New York, 1943), p. 56.

pastoral creations Phebe and Silvius.³ The only two critics who have ever commented at length on the character are both followers of the Earl of Oxford's party.⁴ Somehow, the character named William is used to support their theory of Oxford's authorship of the play. They have, however, read the play carefully enough to realize that the scene in which William appears may have more meaning than has usually been given it.

William appears only in V. i. It is a short scene in which the betrothed Touchstone and Audrey meet William, her former suitor. No preparation has been made for the rivalry between William and Touchstone in this scene; Audrey has not previously mentioned her lover at all. He just appears, and disappears forever after these sixty-seven lines. Any attempt to explain this scene as an artistic balance for the earlier scene (III. iii), in which Touchstone and Audrey appear with Jacques, is denying the obvious. The earlier scene presents needed exposition concerning the courtship of the two, and this presents nothing but an extraneous lover. The comedy in the early scene grows out of Jacques' attitude toward the quibbling courtship of the two and concludes with Sir Oliver Martext's hilarious appearance. For comic speech and situation, on the other hand, the scene with William seems to offer a good deal less. If the author of the play were himself the lover William, however, the scene would become wonderfully comic.

The opening lines between Touchstone and Audrey recall the previous scene with Jacques; and then, with only a few lines of exposition to precede him, William appears:

Clow. A most wicked Sir Oliuer, *Awdrie*, a most vile *Martext*.
But *Awdrie*, there is a youth heere in the Forrest layes claime
to you.

Awd. I, I know who 'tis: he hath no interest in mee in the
world: here comes the man you meane.

Enter William

These lines, with some other actor playing William, would only be preparation for the scene; but, if Shakespeare himself were playing the role, Audrey's line, "he hath no interest in mee in the world", followed by Shakespeare's entrance, would be enough to bring the house down. First, she is, after all, his creation; therefore, he has some interest in her. And, if the play were being performed at the Globe, which is also referred to as the world in other plays written for production there, Shakespeare would also have, as one of the owners of the theatre, a monetary interest in her as well. If this "in the world" is a reference to the Globe, it would mean that this scene could not have been written before 1599, when Shakespeare moved to the new theatre.

But this is only the beginning of the fun. The clown Touchstone welcomes William's appearance with "It is meet and drinke to me to see a Clowne." Shakespeare, the boy from Stratford, might, by 1599, have been in London long enough to joke about his own clownish beginnings. He was probably still regarded as a clown, however, by such city-bred folk as Ben Jonson, who, Robert

³ *The Complete Plays and Poems of William Shakespeare*, ed. William A. Nielson and Charles J. Hill (New York, 1942), p. 212.

⁴ Percy Allen, *The Case for Edward de Vere 17th Earl of Oxford as "Shakespeare"* (London, 1930). Eva Turner Clark, *Hidden Allusions in Shakespeare's Plays* (New York, 1931).

Cartwright believes, may have referred to Shakespeare as "a country gull" in his play *Every Man in His Humor*.⁵

At any rate, the "flouting" Touchstone promises the audience becomes more humorous if it is the author who is being mistreated. Touchstone begins the flouting by slapping the respectful William's hat back on his head with a "Nay prethee bee cover'd" and follows it with "How olde are you Friend?" The question and William's reply, "Fiue and twentie Sir", are not extremely amusing in themselves. If Shakespeare played the part in 1599, however, he must have been thirty-five rather than twenty-five, a fact that was known by at least a portion of the audience and probably was obvious to many of the others. That Shakespeare would claim to be twenty-five would be funny also because of the "war of the theatres", which was being waged in 1599. Ben Jonson, who would have then been only twenty-six or twenty-seven, was pushing himself ahead of the older poets. All this information makes Touchstone's reply to William's "Fiue and twentie Sir" all the more amusing: "A ripe age: is thy name *William*?" In other words, "Thirty-five is a very ripe twenty-five. Did you say William or Ben?" And William Shakespeare replies very clearly, "*William*, Sir."

Having clearly established his identity for his audience with the age and name business, Shakespeare now has some more fun with his rural background. To Touchstone's question, "Was't borne i'th Forrest heere?" William replies, "I sir, I thanke God." Many critics have pointed out that, although the Forest of Arden in *As You Like It* is supposed to be in France, Shakespeare is really thinking of his own Warwickshire Arden. No critic, that I can discover, has taken the next logical step and looked for the William in that native habitat. I cannot help believing that a 1599 London audience would have. They would have also recognized in that rural William's fervent reply a strong slap at all the city-born people in his audience, and especially at the sophisticated, city-bred youth Ben Jonson.

And William Shakespeare's slaps continue. Touchstone's "Art rich?" results in a modest "Faith sir, so, so." By 1599 Shakespeare, from all appearances, was rather proud of just how rich he was, certainly much richer than Ben Jonson. Shakespeare by this time had a share in the Globe, a purchased coat of arms, and the second largest house and one of the largest stocks of barley in all of Stratford. Touchstone might very well reply, "So so is good, very good, very excellent good."

This amusing catechism, in which the flouted William usually seems to have the final word, continues with Touchstone's question, "Art thou wise?" To this question Will Shakespeare, pointing to Touchstone or patting him on the arm, answers, "I sir, I have a prettie wit." The audience, seeing the author claim his own creation, did not miss the double meaning behind "wit". Even the wit himself has to admit: "Why thou saist well."

The final question in the series, "Art thou Learned?" brings a short, almost boastful, "No sir" from William. Since Touchstone's three long speeches that

⁵ As Cartwright presents his argument for equating the gull Stephen with Shakespeare the possibility seems highly unlikely. But, since Jonson lists Shakespeare as one of "the principal comedians" without giving the part that he played, Shakespeare might have played the part of Stephen.

comprise the rest of the scene are just the sort of learned, pseudo-logical jargon that "Learned" men like Jonson might be accused of using, it is not surprising that William should boast of his lack of learning. The satire against a false show of learning is obvious in Touchstone's: "The Heathen Philosopher, when he had a desire to eate a Grape, would open his lips when he put it into his mouth, meaning thereby, that Grapes were made to eate and lippes to open." After more such talk as this William leaves the stage with an unlearned, and polite, "God rest you merry sir."

In this interpretation there have been some hints that the scene might have been part of the "war of the theatres". I do not intend to suggest this idea. Too many critics have already failed to show that *As You Like It* was that famous purge that Will Kempe spoke of in *The Return from Parnassus*:⁶ "O that Ben Jonson is a pestilent fellow; he brought up Horace, giving the poets a pill; but our fellow Shakespeare hath given him a purge that made him bewray his credit."⁷ I doubt that *As You Like It*, *Troilus and Cressida*, or any other play will ever be conclusively established as the purge. I do feel, however, that Shakespeare, without making an exact character-to-person equation, is satirizing in this scene the pedantic learning which Jonson sometime boasted. I also feel that the scene does not take on full meaning until it is realized that Shakespeare was playing William. The title itself promised the audience entertainment of the kind they liked. And in 1599 and 1600 the satirizing of other poets was a popular form of entertainment in the London theatre. Marston, Jonson, and Dekker were certainly drawing crowds with it.

It stands to reason, then, that Shakespeare might have hit upon this sort of device for entertainment. He was playing parts in other plays done by the Lord Chamberlain's Company. As I said earlier, he had been one of the "principal actors" in Jonson's *Every Man In His Humor* when it was produced about September of 1598.⁸ And William Oldys credits Shakespeare with the part of Adam, who appears in the first two acts of *As You Like It*. If Shakespeare had to be at the theatre anyway for the first part of the play, he might as well walk on at the beginning of Act V after Adam has finished his part. And too, by 1599 Shakespeare was something of a celebrity. In 1598 Francis Meres had praised him in *Palladis Tamia*. It might well enhance the popularity of the play to have the author appear for a few minutes to show how a simple country boy from the Forest of Arden might remain undaunted before the flow of words from a pedantic wit. The weight of such details as these suggests a reading of William's part that adds another level of comedy to an already masterly comic situation.

University of Missouri

⁶ Josiah H. Penniman, *The War of the Theatres* (Boston, 1897), pp. 144-151. Arthur Gray, *How Shakespeare 'Purged' Jonson* (Cambridge, 1928).

⁷ *A Select Collection of Old English Plays*, ed. W. Carew Hazlitt, 4th ed. (London, 1874), IX, 194.

⁸ *Ben Jonson*, ed. C. H. Herford and Percy and Evelyn Simpson (Oxford, 1950), IX, 168.

SONNET CXXX: WATSON TO LINCHE TO SHAKESPEARE

E. G. ROGERS

Shakespeare's Sonnet CXXX has been recognized as a satire on the conventional Petrarchan sonnet of his day.¹ The question remains: was he writing merely *general* satire here, or did he have in mind a particular sonnet sequence whose extravagances epitomized the genre?

Cruttwell² has pointed out that most of the images parodied in Shakespeare's CXXX are to be found in the seventh poem of Thomas Watson's *Ἐχαιομπαθία*, published in 1582. And Janet Scott cites the similarities between the latter and Richard Linche's Sonnet III (*Diella*) as evidence that Linche modelled his verse on Watson's.³ No one, however, seems to have noticed that Richard Linche's *Diella*, a small volume of thirty-eight sonnets published in 1596, may have furnished the specific instance which called forth Shakespeare's parody. If Baldwin is right, and Shakespeare was writing sonnets CXXVII through CLIV predominantly in 1598-99,⁴ poems published in 1596 seem more likely targets for CXXX's satire than poems sixteen years old. Any satire of Watson in 1598 would have seemed as pointless as jokes about butter rationing would seem to us today. It may be, indeed, that CXXX should be dated closer to 1596 than to 1598.

A comparison of parallel passages will show that Shakespeare did not have to look far for his examples:

Diella, III⁵

my mistres snow-white skinne

Her hayre exceedes gold forced in smallest wire,

her eyes . . . dart fire
more glorious to behold then midday sun;*Diella*, XXXI

sweete lips of Corrall hue

faire Sunnes that shine when Phoebus eyes are gon,

sweet breath that breaths incomparable sweetness:

Shakespeare, CXXX

If snow be white, why then her breasts are dun:

If haire be wiers, black wiers grow on her head:

My Mistres eyes are nothing like the Sunne,

Currall is farre more red, then her lips red,

My Mistres eyes are nothing like the Sunne

And in some perfumes is there more delight
Then in the breath that from my Mistres reekes.

¹ Hyder Edward Rollins, ed., *A New Variorum Edition of Shakespeare. The Sonnets* (Philadelphia, 1944), I, 333-335.

² Patrick Cruttwell, *The Shakespearean Moment* (New York 1955), p. 18.

³ Janet Scott, *Les sonnets élisabéthains* (Paris 1929), pp. 197, 322.

⁴ Thomas W. Baldwin, *On the Literary Genetics of Shakespeare's Poems and Sonnets* (Urbana 1950), p. 344.

⁵ R[ichard] L[inche], *Diella: Certaine Sonnets* (London 1596), reprinted by J. N. Lydall, 1841.

Theatre Royal, Covent Garden,
This present MONDAY, 24th NOVEMBER, 1823,

KING JOHN

With an Allusion to COSTUME
as so before specified on the English Stage. Every Character will appear in the precise
HABIT OF THE PERIOD:
The whole of the Dresses and Decorations being executed from individual sketches, such as
Monumental Effigies, North's illuminated MSS., &c.

The Characters will be played by the following Artists, who have been selected for this purpose by the Managers, Messrs. GARRICK and SMITH, &c.

- King John, Mr. YOUNG,**
Prince Regent, Mr. HENRY,
Earl of Salisbury, Mr. CONNOR,
Hubert, Mr. BENNETT,
Richard, Mr. KEMBLE,
Robert Faulconbridge, Mr. PARSONS,
James Gurney, Mr. AUSTIN, Esquire, Mr. MORRIS,
Philip, King of France, Mr. BENTON,
Prince Arthur, Master HOLLS, *(his first appearance on the stage)*
Archbishop of Anjou, Mr. CROMER,
Cardinal Pandulph, Mr. GARRICK,
Citizens of Angiers, Messrs. Adams, Collier, &
French Herald, Mr. HENRY,
Queen Elizabeth, Mrs. VINING,
The Lady Constantine, Mrs. BARTLEY,
The Duke of Guienne, Mrs. BARTLEY,
Lady Faulconbridge, Mrs. PHARCE.

Authorities for the Costume.
KING JOHN'S EFFIGY, in Worcester Cathedral, and His Great Seal.
QUEEN ELIZABETH'S EFFIGY, in the Abbey of Fontevraud.
EFFIGY of the EARL of SALISBURY, in Salisbury Cathedral.
EFFIGY of the EARL of PEMBROKE, in the Temple Church, London.
KING JOHN'S SILVER CUP, in the possession of the Corporation of King's Lynn, Norfolk.
ILLUMINATED MSS. of the British Museum, Bodleian and Bezae College Libraries, and the Works of the *Manuscript, Bedford, Street, Gough, Steadford, Mayrick, &c.*

N.B. The Pictures are published, and may be had of J. W. Smith, the Printers, and all other Book-sellers.
[P] The Proprietors of this Theatre request respectfully to inform the Public that should they present themselves to the Manager to the production of the play, they will be required to pay the sum of one guinea for the privilege of seeing the play, and one guinea for the privilege of seeing the costumes. For the most effective manner, and to be in the most splendid, novel, and interesting style. Most likely (with, if possible, more than its original magnificence) the Grand High-Dress of

TIMOUR, THE TARTAR.

(For the Characters and Scenario of Timour and the Tartar see the next Page)
Printed by W. B. Richards, 4, Strand-street, Strand.

THE ROYAL, COVENT GARDEN,
TIMOUR, THE TARTAR,

The Characters will be played by the following Artists, who have been selected for this purpose by the Managers, Messrs. GARRICK and SMITH, &c.

- Timour, Mr. YOUNG,**
Prince Regent, Mr. HENRY,
Earl of Salisbury, Mr. CONNOR,
Hubert, Mr. BENNETT,
Richard, Mr. KEMBLE,
Robert Faulconbridge, Mr. PARSONS,
James Gurney, Mr. AUSTIN, Esquire, Mr. MORRIS,
Philip, King of France, Mr. BENTON,
Prince Arthur, Master HOLLS, *(his first appearance on the stage)*
Archbishop of Anjou, Mr. CROMER,
Cardinal Pandulph, Mr. GARRICK,
Citizens of Angiers, Messrs. Adams, Collier, &
French Herald, Mr. HENRY,
Queen Elizabeth, Mrs. VINING,
The Lady Constantine, Mrs. BARTLEY,
The Duke of Guienne, Mrs. BARTLEY,
Lady Faulconbridge, Mrs. PHARCE.

THE TARTAR.
The Characters will be played by the following Artists, who have been selected for this purpose by the Managers, Messrs. GARRICK and SMITH, &c.

- Timour, Mr. YOUNG,**
Prince Regent, Mr. HENRY,
Earl of Salisbury, Mr. CONNOR,
Hubert, Mr. BENNETT,
Richard, Mr. KEMBLE,
Robert Faulconbridge, Mr. PARSONS,
James Gurney, Mr. AUSTIN, Esquire, Mr. MORRIS,
Philip, King of France, Mr. BENTON,
Prince Arthur, Master HOLLS, *(his first appearance on the stage)*
Archbishop of Anjou, Mr. CROMER,
Cardinal Pandulph, Mr. GARRICK,
Citizens of Angiers, Messrs. Adams, Collier, &
French Herald, Mr. HENRY,
Queen Elizabeth, Mrs. VINING,
The Lady Constantine, Mrs. BARTLEY,
The Duke of Guienne, Mrs. BARTLEY,
Lady Faulconbridge, Mrs. PHARCE.

THE GENERAL CONFLAGRATION

Mr. SINCLAIR.
The Characters will be played by the following Artists, who have been selected for this purpose by the Managers, Messrs. GARRICK and SMITH, &c.

- Timour, Mr. YOUNG,**
Prince Regent, Mr. HENRY,
Earl of Salisbury, Mr. CONNOR,
Hubert, Mr. BENNETT,
Richard, Mr. KEMBLE,
Robert Faulconbridge, Mr. PARSONS,
James Gurney, Mr. AUSTIN, Esquire, Mr. MORRIS,
Philip, King of France, Mr. BENTON,
Prince Arthur, Master HOLLS, *(his first appearance on the stage)*
Archbishop of Anjou, Mr. CROMER,
Cardinal Pandulph, Mr. GARRICK,
Citizens of Angiers, Messrs. Adams, Collier, &
French Herald, Mr. HENRY,
Queen Elizabeth, Mrs. VINING,
The Lady Constantine, Mrs. BARTLEY,
The Duke of Guienne, Mrs. BARTLEY,
Lady Faulconbridge, Mrs. PHARCE.

THE TARTAR.
The Characters will be played by the following Artists, who have been selected for this purpose by the Managers, Messrs. GARRICK and SMITH, &c.

- Timour, Mr. YOUNG,**
Prince Regent, Mr. HENRY,
Earl of Salisbury, Mr. CONNOR,
Hubert, Mr. BENNETT,
Richard, Mr. KEMBLE,
Robert Faulconbridge, Mr. PARSONS,
James Gurney, Mr. AUSTIN, Esquire, Mr. MORRIS,
Philip, King of France, Mr. BENTON,
Prince Arthur, Master HOLLS, *(his first appearance on the stage)*
Archbishop of Anjou, Mr. CROMER,
Cardinal Pandulph, Mr. GARRICK,
Citizens of Angiers, Messrs. Adams, Collier, &
French Herald, Mr. HENRY,
Queen Elizabeth, Mrs. VINING,
The Lady Constantine, Mrs. BARTLEY,
The Duke of Guienne, Mrs. BARTLEY,
Lady Faulconbridge, Mrs. PHARCE.

A NEW TRAGEDY,

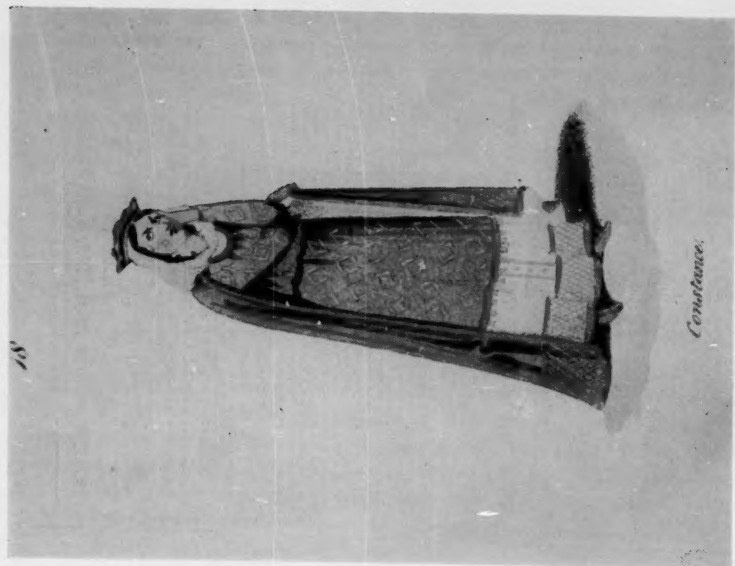
A NEW PETT-COMEDY; (with Music)
The Characters will be played by the following Artists, who have been selected for this purpose by the Managers, Messrs. GARRICK and SMITH, &c.

- Timour, Mr. YOUNG,**
Prince Regent, Mr. HENRY,
Earl of Salisbury, Mr. CONNOR,
Hubert, Mr. BENNETT,
Richard, Mr. KEMBLE,
Robert Faulconbridge, Mr. PARSONS,
James Gurney, Mr. AUSTIN, Esquire, Mr. MORRIS,
Philip, King of France, Mr. BENTON,
Prince Arthur, Master HOLLS, *(his first appearance on the stage)*
Archbishop of Anjou, Mr. CROMER,
Cardinal Pandulph, Mr. GARRICK,
Citizens of Angiers, Messrs. Adams, Collier, &
French Herald, Mr. HENRY,
Queen Elizabeth, Mrs. VINING,
The Lady Constantine, Mrs. BARTLEY,
The Duke of Guienne, Mrs. BARTLEY,
Lady Faulconbridge, Mrs. PHARCE.

Playbill for the first performance, Monday, 24 November 1823, of *King John* at Covent Garden with historically accurate costumes. Reproduced from a copy in the Folger Shakespeare Library.



King John 1st dress.



Constance.

Two of J. R. Planché's costumes, designed for the Covent Garden production of *King John* on 24 November 1823.
See footnote 2a on page 233.

<p>Faire cheekes of purest Roses red and white,</p>	<p>I have seene Roses damaskt, red and white, But no such Roses see I in her cheekes,</p>
---	---

Diella, XXII

<p>her voyce more sweete then famous Thamiras, reviving death with dorique melodies;</p>	<p>I love to hear her speake, yet well I know, That Musicke hath a farre more pleas- ing sound,</p>
--	---

These correspondences, together with those between Watson and Linche, indicate that Linche imitated Watson and was in turn satirized by Shakespeare.

University of Maryland

HISTORICAL COSTUMING: A FOOTNOTE

EVELYN B. RICHMOND

The first decades of the nineteenth century, as Professor Nicoll indicates,¹ contained several seeds of theatrical realism; among these were some attempts at historical accuracy in stage costuming. The earliest finished and even scholarly achievement in this mode appears to have been the Charles Kemble—J. R. Planché production of *King John* at Covent Garden toward the close of the first quarter of the century. Most of the credit for this new departure, sketchily foreshadowed by Macklin and Garrick, advanced by J. P. Kemble and by the inroads of Scott's antiquarianism on the public mind, and strengthened by French influence, is claimed by Planché. The claim is sustained by the acquiescence of such scholars as Nicoll and Odell, both of whom rely heavily on the account given by Planché in his *Recollections*.² According to these, the historically re-dressed *King John* was the direct result of a conversation between Planché and Kemble in 1823: upon hearing that Kemble was planning to revive the play for the actor Charles Young, Planché was able to impress upon Kemble the impropriety of the prevailing modes of costuming the historical plays, and the upshot was that it was Planché himself who (*gratuitously*, it must be added on his own emphasis) did the research, designed the costumes, and superintended the production.^{3a} Professor Nicoll quotes without demurrer Planché's assertion "That I was the original cause of this movement [towards historical accuracy] is certain"^{3b}. Odell, writing of the years between 1817-1837, although observing that Planché "bestows upon himself an amount of praise almost beyond that of any self-recipient that I know", calls the Kemble *King John* "the really important . . . event in the whole period"⁴. and after extensive

¹ Allardyce Nicoll, *Nineteenth Century Drama, 1800-1850* (Cambridge University Press, 1930), II, 40 ff.

² J. R. Planché, *Recollections and Reflections* (London, 1872), I, 52 ff.

^{3a} See the adjoining plate for reproductions of two of the costumes from J. R. Planché's *Costume of Shakespeare's Historical Tragedy of King John, Selected and Arranged from the Best Authorities, Expressly for the Proprietors of the Theatre Royal, Covent Garden. . . . The Figures designed and executed in Stone by J. K. Meadows*, London: John Miller, 1823.

^{3b} Quoted by Nicoll, p. 41.

⁴ G. C. D. Odell, *Shakespeare from Betterton to Irving* (London: Constable and Co., 1921), p. 169.

quotation from the *Recollections* allows Planché the full laurels implied in his statement, "Receipts of from 400 £ to 600 £ nightly soon reimbursed the management for the expense of the production, and a complete reformation of dramatic costume became from that moment inevitable upon the English stage".⁵ This statement granted however broadly, the exact date of that moment deserves to be remembered, and the appearance of a copy of the playbill of the first performance is opportune, particularly since, as Odell says, "the wealth of the details [of the production] can be gathered only from the playbill" (p. 171). The essentials, Odell copies from the bill of January 19, 1824, and this is the date given by Nicoll for the production itself. The playbills for the season, however, show that January 19 is actually the date of the seventh and last performance of the original run of the play, which was not acted again until April 5. Odell uses the January bill with the qualification that "this was some weeks after the first performance" (p. 171); he also gives a paragraph from *Bell's Weekly Messenger* from which the date of the first performance can be deduced, but he does not make the deduction, and apparently neither he nor Nicoll had seen a copy of a first-night bill. The play opened on November 24, 1823, and I reproduce here a copy, in the Folger Shakespeare Library, of the playbill for that performance. A possible result of the use of the January bill by two such authorities as Odell and Nicoll is that *The Oxford Companion to the Theatre* in its account of Covent Garden dates the production simply in 1824. Among earlier accounts, H. Saxe Wyndham's full dress *Annals of Covent Garden* misdates the play as March 3, 1823,⁶ an odd mistake, because Planché was Wyndham's authority. Earlier still, Genest lists the production,⁷ but omits all mention of the costumes, although from October 29 to the opening date the bills had advertised them daily and at length as the major attraction of the revival. *The Theatrical Observer* carried notices of all the performances of the run, and in these considerable and favorable mention is made of the costumes, and the December, 1823, issue of *The Drama, or Theatrical Pocket Magazine* in its "Journal of Performances and Remarks" section for Covent Garden, November 24, borrowed the language of its praise for the costumes largely from the playbills themselves. But absence of perspective has obscured these references, and one must dig deep to find any general account, past or present, of the stage of the period which precisely dates this noteworthy *King John*.

Folger Shakespeare Library

⁵ Quoted by Odell, p. 171.

⁶ Henry Saxe Wyndham, *The Annals of Covent Garden Theatre from 1732 to 1897* (London: Chatto and Windus, 1906), I, 23. There was a performance of *King John* at Covent Garden on that date, but the part of the king was taken by Macready, not Young.

⁷ John Genest, *Some Account of the English Stage from the Restoration in 1660 to 1830* (Bath, 1832), IX, 250.

Notes and Comments

FRONTISPIECE AND ILLUSTRATIONS

The *Frontispiece* is a reproduction of Richard Lyne's engraving of Cambridge, 1574, prepared for insertion in copies of Dr. John Caius' *De Antiquitate Cantabrigiensis Academiae* (1574). The first version of Arthur Wilson's *The Inconstant Lady* was heavily revised by the author before performance, and the page of text reproduced on p. 172 shows how easily dramatic texts might become corrupted. Wilson cancelled three passages, writing the revisions on a piece of paper attached to the following leaf and keying them into his text with symbols (see p. 188). A good scribe or compositor would make the insertions, giving a perfect text. One of less intelligence might ignore the marks of cancellation and also use the inserts, producing duplications. In the hands of a careless scribe or compositor, the corrections might easily be lost. Then the transmitted text might contain the text as originally written (cancellations being ignored), or it might have three gaps in the text, where Wilson had struck out the original lines.

CANADIAN SEMINAR ON SHAKESPEARE

The Universities of Canada, through the Department of University Extension of McMaster University and in association with the Stratford Festival and the Canada Council, have announced a Shakespeare Seminar, extending from Sunday, 17 July, to Friday, 22 July. The Seminar will meet in Stratford, Ontario to hear lectures by C. J. Sisson, Professor Emeritus of English Literature in the University of London and Assistant Director of the Shakespeare Institute Stratford-on-Avon, 1954-59; Robertson Davies, playwright and critic and editor of the *Peterborough Examiner*; Tyrone Guthrie, theatrical director and one of the innovators of the Stratford Festival; and John Cook, composer of incidental music for several Stratford productions.

NEW HEADQUARTERS FOR THE SHAKESPEARE BIRTHPLACE TRUST

A new building is to be constructed in Henley Street, flanking the west side of the garden of Shakespeare's Birthplace, to house a library, administrative headquarters, and a study center. It will make possible the amalgamation of the Birthplace Library and the Memorial Library collection belonging to the Governors of the Shakespeare Memorial Theatre and will provide facilities for research, available to scholars and students from all over the world.

The construction of the building is linked with the project to commemorate in 1964 the four hundredth anniversary of the birth of Shakespeare. The new headquarters are to be opened on 23 April 1964. The estimated cost is £100,000. The Trustees have started a special fund by appropriating £25,000

from their own limited reserves. The Trust is not endowed and receives no financial support from outside, its main income being derived from admission fees paid by visitors to the Shakespearian properties.

NEW LITERARY JOURNALS

The Department of English at the Rice University announces *SEL Studies in English Literature: 1500-1900*, under the general editorship of Carroll Camden, with an Editorial Board of twenty distinguished scholars. The winter issues will be devoted to the English Renaissance; summer, to Restoration and eighteenth century; spring, to Elizabethan and Jacobean drama; and autumn, to romantic and Victorian literature. First issue, January 1961.

A Review of English Literature, under the editorship of A. Norman Jeffares, Professor of English Literature at Leeds University, has just made its appearance, issued in London by Longmans, Green & Co., Ltd. "This journal intends to offer criticism of English Literature to an audience which it is hoped will consist not only of those who are professionally engaged in the study and teaching of literature, but of general readers also."

SHAKESPEARE FESTIVALS, 1960

The principal Shakespeare Festivals of the English-speaking world have already begun to provide lovers of the stage with fine entertainment, and much more is to follow. In its eleventh season, 11-19 March, Hofstra College, Hempstead, New York, featured *Romeo and Juliet*, but also gave performances of the rarely seen *Coventry Annunciation* and *The Second Shepherd's Play*. Between 31 March and 9 April, the Phoenix Little Theatre had productions of three plays, *Henry V*, *Romeo and Juliet*, and *The Tempest*. The Speech and Drama Department of The Catholic University of America, Washington, D. C., had an all-Shakespeare season, presenting *The Taming of the Shrew*, *A Midsummer Night's Dream*, *Romeo and Juliet*, and *Othello*, and closing with a musical life of Shakespeare entitled *Sweet William*.

The Shakespeare Memorial Theatre, Stratford-upon-Avon, opened its long season on 5 April. Its program includes *Two Gentlemen of Verona*, *The Merchant of Venice*, *Twelfth Night*, *The Taming of the Shrew*, *Troilus and Cressida*, and *The Winter's Tale*. For the third year, there will be a university open-air theatre. Collegiate companies will perform *The Knight of the Burning Pestle*, *Epicoene*, *Doctor Faustus*, and *Friar Bacon and Friar Bungay*. Happy the people who can witness these productions by Shakespeare's contemporaries. Mr. Peter Hall, the new director at Stratford, has made arrangements for a London home for the Stratford Company for winter seasons during the next five years, beginning in December 1960.

The American Shakespeare Festival Theatre and Academy will have its first regular performance on 8 June and will rotate three plays: *The Tempest*, *Twelfth Night*, and *Antony and Cleopatra*. Two of these plays will be sent on tour next winter, possibly in association with the Theatre Guild. Already many

thousands of school children and college students have seen *The Winter's Tale*, which opened a five-week run at students' rates on 25 April.

The Canadian Shakespeare Festival at Stratford, Ontario, offers three plays: *King John*, *A Midsummer Night's Dream*, and *Romeo and Juliet*, opening on 27 June and closing on 17 September.

The Oregon Festival, between 25 July and 3 September, will give *The Taming of the Shrew*, *Julius Caesar*, *The Tempest*, and *Richard II*. Branching out a little, it will also perform Webster's *The Duchess of Malfi*.

At the Colorado Festival, 31 July to 13 August, it will be possible to see *Henry IV*, *Antony and Cleopatra*, and *Twelfth Night* in the open air theatre.

Of the seventeen plays listed, *Romeo* holds the lead, with *Tempest*, *Shrew*, and *Twelfth Night* sharing second place. *Two Gentlemen*, *King John*, *Troilus*, *Henry IV*, and *Henry V* are the rarely seen plays. Is there any significance in the fact that only one of the great tragedies is listed? Are they considered to be caviare for the general, or too difficult for the festival companies?

Contributors

JACOB H. ADLER is Associate Professor of English at the University of Kentucky.

Dr. AEROL ARNOLD is Professor of English in the University of Southern California.

Dr. CECIL RAVENSCROFT BALL is Associate Professor of English at the University of Maryland.

LEWIS F. BALL, is Chairman of the Department of English at the University of Richmond and Book Editor of *The Richmond Times-Dispatch*.

MISS M. ST. CLARE BYRNE, O.B.E., has recently been elected to the Board of Governors of the Shakespeare Memorial Theatre.

Dr. MILTON CRANE, author of *Shakespeare's Prose*, is in the service of the Department of State.

PETR DEN, the pseudonym of Dr. Ladislav Radimský, Doctor of Laws of the Charles University in Prague but now living in the United States, has written several books of essays and literary criticism in the Czech language.

Professor ROBERT W. DENT, of the University of California at Los Angeles, is Bibliographer of the Shakespeare Association of America.

REGINALD FOAKES, Esq., of Durham University, is editor of *Henry VIII* in the New Arden Shakespeare.

Professor CHARLES HAYWOOD, of Queens College, Flushing, New York, lectured at the University of California in Los Angeles last summer on Shakespearean Music, possibly the first such course ever offered.

F. D. HOENIGER, Esq., of Victoria College, University of Toronto, is editing *Pericles* for the New Arden Shakespeare.

Dr. WILLIAM M. JONES, of the University of Missouri, is author of a study of learned refugees in sixteenth-century England and of a number of articles in the learned journals.

Professor CLIFFORD LEECH, of The University of Durham, is author of *Shakespearean Tragedy and Other Studies* and of books on John Webster and John Ford.

Professor KEMP MALONE, Professor Emeritus of the Johns Hopkins University, is author of many books and articles in philology and the field of Old and Middle English.

Dr. DAVID C. MEARNS is Chief of the Manuscripts Division of the Library of Congress and an active lecturer and writer about Abraham Lincoln.

Dr. LAURENCE J. MILLS, F.R.S.L., is Professor Emeritus of English, of Indiana University. He has concentrated on the teaching of Shakespeare and the study of *Antony and Cleopatra*.

Mrs. EVELYN B. RICHMOND, formerly a graduate student at Radcliffe and Harvard, is now a special cataloguer at the Folger Shakespeare Library.

Mrs. D. W. ROGERS is Instructor in English at the University of Maryland.

Dr. ROBERT EDWARD SCHOLES is Instructor in English at the University of Virginia.

Prof. JOHN WILLIAM SHROEDER, of Northwestern University, is author of *The Great Folio of 1623*.

Professor ARTHUR COLBY SPRAGUE, of Bryn Mawr College, is the recognized authority in the theatrical history of Shakespeare's plays.

Dr. JULIA C. VAN DE WATER (Mrs. John M.) is editor of the *Vassar Alumnae Magazine*.

Dr. WIKTOR WEINTRAUB is Professor of Slavic Languages and Literature at Harvard.

Shakespeare: An Annotated Bibliography for 1959

ROBERT W. DENT, Editor

University of California, Los Angeles

COMMITTEE OF CORRESPONDENTS

PROFESSOR G. A. BONNARD
University of Lausanne, Switzerland

PROFESSOR KARL BRUNNER
University of Innsbruck, Austria

PROFESSOR WOLFGANG CLEMEN
University of Munich, Germany

PROFESSOR ANNA MARIA CRINÒ
University of Florence, Italy

PROFESSOR ROBERT DAVRIL
*Executive Officer, U. S. Educational
Commission for France*

DR. ARNOLD EDINBOROUGH
Editor, Saturday Night, Toronto, Canada

MR. MUHSIN ERTUĞRUL
State Theatre, Ankara, Turkey

DR. RUDOLF FILIPOVIĆ
University of Zagreb, Yugoslavia

PROF. AÍLA DE OLIVEIRA GOMES
University of Brazil, Rio de Janeiro

PROFESSOR P. N. U. HARTING
University of Amsterdam, The Netherlands

MR. NILS MOLIN
Librarian, Göteborg, Sweden

MR. MOGENS MÜLLERTZ
Copenhagen, Denmark

DR. TAUNO F. MUSTANOJA
University of Helsinki, Finland

PROFESSOR ICHIRO NISHIZAKI
Waseda University, Japan

PROFESSOR A. C. PARTRIDGE
*University of the Witwatersrand,
Johannesburg, South Africa*

MISS WAVENEY R. N. PAYNE
Shakespeare Memorial Library, Birmingham

MR. JOAQUIM TOMAZ PEREIRA
Biblioteca Nacional, Lisbon, Portugal

PROFESSOR MARGARITA QUIJANO
Ciudad Universitaria, Mexico City

PROFESSOR KRISTIAN SMIDT
University of Oslo, Norway

DR. ZDENĚK STRÍBRNÝ
*Czechoslovak Academy of Sciences,
Institute for Modern Philology*

MR. B. P. WADIA
*The Indian Institute of Culture,
Bangalore, India*



THE following bibliography, which includes only works directly relating to Shakespeare, attempts to list all items of interest to the scholar, the actor and producer, and the general reader. A number of books and articles which may be of use to those concerned with Shakespeare have therefore been included, even though they do not represent original contributions to knowledge or criticism. And although no attempt has been made to achieve exhaustive coverage of journalistic reviews of productions or books,

there will usually be found a representative body of such selections—particularly those of foreign origin and those dealing with Shakespearian festivals. Similarly with new printings of previously issued editions or studies: these are recorded whenever there has been substantial revision or whenever they come from foreign countries, where re-issues or editions and translations are significant indications of a continuing interest in Shakespeare. All reviews have been grouped under the books they deal with, even if these books have been included in previous bibliographies. In such instances, however, the description of the book has been given in short form. The year 1959 is always to be understood if no other year is mentioned.

A few articles in Eastern European languages (e.g., no. 192), available only through the Library of Congress Slavic Accessions list, are recorded with titles in English rather than in the original tongues.

The annotations are designed to indicate the subject matter or argument of the items listed. In no sense are they intended as criticisms of the books or articles which they describe. Certain significant works are not annotated because their titles sufficiently indicate their content. The length of the annotation is also no guide to the importance of the item. Some items are listed without annotation because they have not yet become available here.

Analytical entries in the Index are collected under the name of William Shakespeare.

Alan Crowne contributed substantially to the preparation of this bibliography. Professor Gordon Ross Smith has helped in the task of supplying works omitted in recent years. Appreciation for many courtesies is due the staffs of the University of California Library and the Huntington Library. Distinguished scholars from many countries, serving as members of the Committee of Correspondents, have contributed greatly toward broadening the scope of the bibliography and increasing its usefulness.

The editor would appreciate receiving notices of books and offprints or summaries of articles and reviews dealing with Shakespeare, in order to insure as complete a coverage of the field as possible.

The following abbreviations have been regularly used:

CE	—College English	RN	—Renaissance News
DA	—Dissertation Abstracts	SB	—Studies in Bibliography
EA	—Études Anglaises	SJ	—Shakespeare Jahrbuch
EC	—Essays in Criticism	SNL	—Shakespeare Newsletter
ES	—English Studies	SP	—Studies in Philology
JEGP	—Journal of English and Germanic Philology	SQ	—Shakespeare Quarterly
		SS	—Shakespeare Survey
MLN	—Modern Language Notes	TLS	—Times Literary Supplement
MLQ	—Modern Language Quarterly	All's W., Antony, A.Y.L., Caesar, Cor.,	
MLR	—Modern Language Review	Cym, Errors, Ham., 1, 2 H. IV, H. V, 1, 2,	
MP	—Modern Philology	3 H. VI, H. VIII, John, Lear, L.L.L., Lov.	
NM	—Neuphilologische Mitteilungen	Com., Lucr., Macb., Meas., Merch., Wives,	
N&Q	—Notes and Queries	Dream, Much, Oth., Pass. Pil., Per., Phoenix,	
PBSA	—Papers of the Bibliographical Society of America	R. II, R. III, Romeo, Shrew, Sonn., Temp.,	
PMLA	—Publications of the Modern Language Association	Tim., Titus, Troi., Twel., T.G.V., T.N.K.,	
RES	—Review of English Studies	Venus, W.T.	
		Shak.—Shakespeare	
		Shak.'s—Shakespeare's	

BIBLIOGRAPHIES AND SURVEYS

1. Allgayer, Wilhelm. *Dramenlexikon*: ein Wegweiser zu etwa 10,000 urheberrechtlich Geschützten Bühnenwerken der Jahre 1945-1957. Begründet von Friedrich Ernst Schulz; neu herausgegeben von Wilhelm Allgayer. Köln: Kiepenheuer & Witsch, c. 1958. Pp. 593.
2. Brinkmann, Karl. "Bühnenbericht 1958", *SJ*, XCV, 262-280.
3. Brown, Paul A. (ed.). "1958 Annual Bibliography", *PMLA*, LXXIII (Ap.), 67-336.
Shak. bibl. (compiled with the assistance of C. C. Mish, S. B. Chatman, H. T. Meserole, and J. M. Patrick), pp. 123-128.
4. Ciolli, Antoinette (ed.). *Shakespeare Character Commentary*: an index to a segment of the Shakespeare resources of the Brooklyn College Library. Mimeograph. Brooklyn: Brooklyn College Library. Pp. 22.
 Mainly an alphabetical list of 226 *Shak.* characters with page references to "a sampling of the authors who have written about each". With an appended bibliography.
5. Ehrl, B. "Bibliographie der Veröffentlichungen von Levin L. Schücking (ohne Besprechungen)", *Anglia*, LXXVI (1958), 217-226.
6. Eppelsheimer, Hans W. (ed.). *Bibliographie der deutschen Literaturwissenschaft, 1945-1953*. Frankfurt am Main: Klostermann, 1957. Pp. xxxii + 550.
7. Foakes, R. A. "The Year's Contributions to Shakespearian Study. 2. Shakespeare's Life, Times and Stage", *SS* 12, pp. 140-146.
8. Fricker, Robert. "Zeitschriftenschau: Sammelbericht", *SJ*, XCV, 292-310.
9. Greg, W. W. (ed.). *A Bibliography of the English Printed Drama to the Restoration*. Vol. III. Oxford Univ. Press, 1957.
 Rev.: John Crow, *Book Collector*, VIII, 191-196 (mainly a memorial article on Sir Walter Greg).
10. Griffin, Alice. "Current Theatre Notes, 1957-1958", *SQ*, X, 68-88.
- A play by play record of *Shak.* productions, Oct. 1, 1957-Oct. 1, 1958, with a prefatory essay and four pages of photographs. "Of the over three hundred productions listed here, sixteen countries where English is not the native tongue account for a third".
11. Heuer, Hermann. "Bücherschau: Sammelbericht über in- und ausländisches Schrifttum", *SJ*, XCV, 311-341.
12. —, Wolfgang Clemen, and Rudolf Stamm (edd.). *Shakespeare Jahrbuch*, XCIII. Heidelberg, 1957.
 Rev.: Ernest J. Schlochauer, *SQ*, X, 104-107.
13. —. *Shakespeare Jahrbuch*, XCV. Heidelberg: Quelle & Meyer, Pp. 417.
14. Heun, Hans Georg. "Probleme der Shakespeare-Übersetzungen (II): Eine Bibliographie", *SJ*, XCV, 403-410.
 Continued from *SJ*, XCII (see 1956 bibl., no. 19).
15. "International Notes", *SS* 12, pp. 109-118.
Shak. performances abroad.
16. Jaggard, William (ed.). *Shakespeare Bibliography*: an encyclopedia of every known issue of the writings of William Shakespeare and of recorded opinion thereon in the English language. Re-issue. New York: Frederick Ungar. Pp. xxiv + 729.
17. Jorgensen, Paul A. and Robert W. Dent (edd.). "Shakespeare: An Annotated Bibliography for 1958", *SQ*, X, 259-331.
18. Kindervater, Jos. Wilh. and Erich Thurmann (edd.). "Shakespeare-Bibliographie für 1958", *SJ*, XCV, 349-402.
19. Leary, Lewis (ed.). *Contemporary Literary Scholarship: A Critical Review*. New York, 1958.
 Rev.: *TLS*, Jul. 17, p. 424.
20. Leech, Clifford. "The Year's Contributions to Shakespearian Study. 1. Critical Studies", *SS* 12, pp. 131-139.

21. Marder, Louis (ed.). *The Shakespeare Newsletter*, Vol. IX, nos. 1-6.
Contains news items; notices and reviews of productions and conferences; digests of articles, scholarly papers, and dissertations; book reviews; and occasional brief signed articles.
22. McManaway, James G. "The Year's Contribution to Shakespearean Study. 3. Textual Studies", *SS* 12, pp. 146-152.
- 22a. Melnitz, William W. *Theatre Arts Publications in the United States 1947-1952* (American Educational Theatre Association Monograph No. 1). Dubuque, Iowa: W. C. Brown.
See items 249-439, 706.
23. Nicoll, Allardyce (ed.). *Shakespeare Survey* 10. Cambridge Univ. Press, 1957.
Rev.: René Pruvost, *EA*, XII, 63-66.
24. — (ed.). *Shakespeare Survey* 11. Cambridge Univ. Press, 1958.
Rev.: M. C. Bradbrook, *MLR*, LIV, 416-417; René Pruvost, *EA*, XII, 243-244.
25. — (ed.). *Shakespeare Survey* 12. An Annual Survey of Shakespearean Study & Production. Cambridge Univ. Press. Pp. x + 164.
Contains, in addition to numerous articles (for which see separate listings), a section of "International Notes" on *Shak.* studies and productions in 24 countries (pp. 109-118), and a listing of "Shakespeare Productions in the United Kingdom: 1957" (pp. 119-121). This year's volume concentrates on the Elizabethan Theatre.
Rev.: *TLS*, May 29, p. 323; Peter Ure, *N&Q*, n.s., VI, 381-382; W. A. Armstrong, *Theatre Notebook*, XIV, i, 24-27; *English*, XII, 237.
26. Pettit, Henry and Angus Macdonald (edd.). *Annual Bibliography of English Language and Literature*. Ed. for the Modern Humanities Research Association. Vol. XXX, 1950-1952. Cambridge Univ. Press.
Rev.: *TLS*, Ap. 10, p. 216.
27. Read, Conyers (ed.). *Bibliography of British History: Tudor Period, 1485-1603*. 2nd ed. Oxford Univ. Press. Pp. 624.
Includes some 2500 titles not in the earlier edition. *Shak.*, pp. 311-312, is a bibliography of bibliographies.
28. Redi, Riccardo and Roberto Chiti. "Shakespeare e il cinema. Contributo a una bibliografia", *Bianco e nero* (Roma), XVIII (1957), 80-91.
29. Senn, Gustav Theodore. "Ausgewählte Bibliographie von Neuerscheinungen auf dem Gebiet der neueren englischen Literaturgeschichte für 1956: Renaissance", *Archiv*, CXIV (1958), 316-339.
Shak., pp. 324-328.
30. Shakespeare Memorial Library, Birmingham. "Shakespeare Production in the United Kingdom: 1957", *SS* 12, pp. 119-121.
31. Smith, John Hazel. "A Bibliography of the Scholarly Writings of Thomas Whitfield Baldwin", in *Studies in Honor of T. W. Baldwin* (1958 bibl., no. 214), pp. 267-276.
32. Stratman, Carl J. "Unpublished Dissertations in the History and Theory of Tragedy", *Bulletin of Bibliography*, XXII, no. 7 (1958), 161-164; no. 8 (Jan.-Ap.), 190-192.
To be continued.
A bibliography with many *Shak.* entries, especially on pp. 190-191.
33. Watson, George (ed.). *The Concise Cambridge Bibliography of English Literature, 600-1950*. Cambridge Univ. Press, 1958. Pp. xii. + 272.
Rev.: *TLS*, Jan. 9, p. 24; Burton A. Milligan, *JEGP*, LVIII, 672-673; T. J. B. Spencer, *MLR*, LIV, 626-627.
34. Wells, William and Peter G. Phialas (edd.). "Literature of the Renaissance in 1958—English", *SP*, LVI, 242-304.
Shak. bibl., pp. 267-284.
35. White, Beatrice (ed.). *The Year's Work in English Studies*. Vol. XXXVI: 1955. Oxford Univ. Press, for the English Association, 1957.
Rev.: Paul A. Jorgensen, *SQ*, X, 115-116.

36. ——— and T. S. Dorsch (edd.). *The Year's Work in English Studies*, Vol. XXXVII: 1956. Oxford Univ. Press, for the English Association, 1958.
Rev.: Paul A. Jorgensen, *SQ*, X, 610-611.
37. Youngs, Olive E. B. "Important Articles on the Theatre in the *Times Literary Supplement*, 1902-1956", *Theatre Research*, Mar. (1958), pp. 42-48, Jun. (1958), pp. 34-44.
Numerous articles on *Shak.* included.

COLLECTIONS, EDITIONS, AND TRANSLATIONS

38. *The Complete Works of William Shakespeare*, with the Temple notes, containing all of the plays and poems of William Shakespeare, the history of his life, his will, an introduction to each play, and an index to characters. Original designs by T. M. Matterson; engravings by Alexander Anderson. Cleveland: World Publishing Company, 1958. Pp. lxxxvi + 1173.
39. *The Heritage Shakespeare*, ed. by Peter Alexander. New York: The Heritage Press, 1958-1959.
The Comedies and The Histories were published last year (see 1958 bibl., no. 33). The third volume has now appeared: *The Tragedies*, with Introduction by George Rylands (pp. xxii + 1362).
Rev.: M. C. Bradbrook, *SQ*, X, 229-230.
40. *The Kittredge Players Edition of the Complete Works of William Shakespeare*, ed. by George Lyman Kittredge. Chicago: Spencer Press, 1958. Pp. xx + 1561.
Includes photographs of productions by the Old Vic Company, and at the Memorial Theatre at Stratford-on-Avon and other theatres throughout England.
41. *The London Shakespeare*, ed. by John Munro. London, 1957.
Rev.: Hermann Heuer, *SJ*, XCV, 314-315; Winifred M. T. Nowotny, *MLR*, LIV, 585-586.
42. *Cambridge Pocket Shakespeare*, ed. by John Dover Wilson, et al. Cambridge Univ. Press.
The *New Shakespeare* text and glossary in individual pocket volumes: *Oth.* (1957), *Dream*, 1 *H. IV*, 2 *H. IV*, *John*, *Merch.*, *Much*, *R. III*, *Romeo*, *T.G.V.*, *W. T.*
43. *Oeuvres Complètes* (Bibl. de la Pléiade). Tome I: *Drames Historiques*. Avant-propos d'A. Gide. Introd. gen. par H. Fluchère. Paris.
44. *Dzieła dramatyczne*, przełożyli Stanisław Kozmian, Josef Paszkowski, Leon Ulrich. Przypisy opracowali Włodzimierz Lewik i Anna Staniawska. Warsaw: Państwowy instytut wydawniczy, 1958.
Six Vols: I and II, Comedies; III and IV, Histories; V and VI, Tragedies.
45. *Der Elisabethanische Shakespeare*, übers. v. Hans Rothe. Baden-Baden u. Genf: Holle.
Hamlet, *Zwei Herren aus Verona*, *König Richard III*, 1959, pp. 415.
46. *Gesammelte Werke in 6 Bänden*. Eingel. v. Reinhold Schneider. Hrsg. v. Hans Jürgen Meinerts. Gütersloh: Bertelsmann, 1958.
Published in 1958: I. Einleitung-Sonette-Komödien, pp. 573. II. Komödien, pp. 573. III. Tragödien, pp. 518.
47. *Werke in zwei Bänden*. Hrsg. m. e. Nachw. v. Levin Ludwig Schücking (Knaur-Klassiker). München: Knaur, 1958. I. Dramen-Romanzen, pp. 1318. II. Tragödien-Komödien, pp. 1341.
48. Gough, Lionel (ed.). *Tragical, Comical, Historical, Pastoral: An Anthology from Shakespeare's Plays*, compiled and ed. by Lionel Gough. London: E. Arnold & Co. Pp. 192.
49. *Shakespeare. Ein Lesebuch für unsere Zeit*, ed., by Walther Victor. Volk-verlag Weimar, 1958. Pp. 497.
Selections, German.
50. Chute, Marchette. *Stories from Shakespeare*. New York: Mentor Books.

- Pp. 319 (Paper. See 1956 bibl., no. 351.).
51. Lamb, Charles and Mary. *Povestiri dupa piesele lui Shakespeare*, tr. into Rumanian by Eugen B. Marian. Bucuresti: Ed. tineretului, 1956. Pp. 287.
 52. ———. *Tregime prej Shekspiru*. Përkthyen Hilmi Agani e Mehdi Bardhi. Prishtinë: Milladin Popoviq, 1957. Pp. 382.
 53. Rapaport, N. *Sippurey Shakespeare li-vney ha-neurim*. Jerusalem: Ahiasaf, 1955. Pp. 150.
Shak. stories for children.
 54. *Shakespeare for Young Actors*, ed. with Introduction and Comments by Eleanor Patmore Young. New York, 1957.
Rev.: O. B. Davis, *SQ*, X, 238-240.
 55. *William Shakespeare: Komedie I, Komedie II*, tr. into Czech by J. V. Sládek [d. 1912]. New edition by O. Vočadlo, L. Pallas, et al. Praha: Státní nakladatelství krásné literatury. Pp. 663, 667. To be continued.
"Preface: The Czech Shakespeare" and commentary by Otakar Vočadlo. I: *Temp.*, *T.G.V.*, *Wives, Meas.*, *Errors*, *Much*, *L.L.L.* II: *Dream*, *Merch.*, *A.Y.L.*, *Shrew*, *All's W.*, *Twel.*, *W. T.*
 56. *Shakespeare's Comedies*. Introduction and notes by Peter Alexander (New Collins Classics). London: Collins. Pp. 768.
 57. *Shakespeare's Histories*. Introduction and notes by Peter Alexander (New Collins Classics). London: Collins. Pp. 704.
 58. *Shakespeare's Tragedies*. Introduction and notes by Peter Alexander (New Collins Classics). London: Collins. Vol. I, pp. 576; Vol. II, pp. 576.
 59. *Shakespeare's Songs and Poems*, ed. by Edward L. Hubler. New York: McGraw-Hill.
Fully annotated, including notes on musical settings.
 60. *The Narrative Poems*; with an epilogue to the last volume of the Penguin Shakespeare by G. B. Harrison. Harmondsworth: Penguin Books. Pp. 166.
 61. *Poezija*. Prev. Danko Angjelinović (Kol. Svjetski klasici). Zagreb: Zora, 1958. Pp. 280.
 62. *Coriolá, Juli César. Antoni i Cleopatra*, tr. into Spanish by Josep Maria de Sagarra. Barcelona: Alpha, 1958. Pp. 352.
 63. *Hamlet, dán királyfi. Szentivánéji álom [Dream]. Lear király*, tr. into Hungarian by János Arany and Mihály Vörösmarty. Budapest: Magyar kiadó, 1956. Pp. 385.
 64. "Macbeth" *suivi d' "Othello"*, traduction et présentation de Christine et René Lalou (Bibliothèque de Cluny). Paris: A. Colin, 1958. Pp. 236.
 65. *Otello. Romeo belän Dzuleta*, tr. into Tartar by Gabdulla Šamukov. Kazan: Tatknigoizdat, 1956. Pp. 336.
 66. "Romeo et Juliette" *suivi d' "Hamlet"*, deux pièces traduites et présentées par René et Christine Lalou. Paris: Livre-Club du Libraire, 1958. Pp. x + 316.
 67. *Cuento de invierno [W.T.]*. *La tempestad*. Trad., pról. y notas de José Méndez Herrera (Col. Crisol. 396). Madrid: Aguilar, 1957. Pp. 439.
 68. *All's Well That Ends Well*, ed. by G. K. Hunter (Arden Shakespeare). London: Methuen. Pp. lix + 152.
Rev.: TLS, Apr. 24, p. 247; Hermann Heuer, *SJ*, XCV, 315-317.
 69. *Antony and Cleopatra*. Introduction and notes by H. J. Oldendorf and H. Arguile. Cape Town: Maskew Miller, 1958. Pp. 223.
 70. *Antoniusz i Kleopatra*: tragedia w 5 aktach., Przełożyła R. Brandstaetter. Warsaw: Państwowy Instytut Wydawni, 1958. Pp. 227.
 71. *As You Like It*, ed. with commentary by S. C. Boorman (London English Literature Series). Univ. of London Press. Pp. 175.
Intended for boys and girls at the

- Ordinary level of the General Certificate in English.
Rev.: briefly in *TLS*, Jul. 24, p. 439.
- 71a. *As You Like It*, ed. by Francis Fergusson and Charles Jasper Sisson (Laurel Shakespeare), With a Modern Commentary by Esme Church. New York: Dell. Pp. 192.
72. *As You Like It*, ed. by Ralph M. Sargent (Pelican Shakespeare). Baltimore: Penguin Books. Pp. 126.
73. *As You Like It*, ed. by Louis B. Wright and Virginia L. Freund (The Folger Library General Reader's Shakespeare). New York: Pocket Books. Pp. xlv + 105.
74. *Die Komödie der Irrungen*. Deutsch von Wolf Heinrich Graf Baudissin. Neu durchgesehen u. m. einem Nachwort von Otto C. A. Zur Nedden. Stuttgart: Reclam. Pp. 68.
75. *Koriolanus*, tr. into Czech by E. A. Saudek. With introduction and commentary by Z. Stříbrný. Praha: Orbis. Pp. 177.
76. *Cymbeline*. Sagospel. Till svenska av Nils Molin. Efterskrift av Gustaf Fredén. Stockholm: Natur och Kultur. Pp. 142.
A new Swedish translation of *Cym*.
77. *Hamlet Prince of Denmark*. Introduction and notes by H. J. Oldendorf and H. Arguile. 2nd ed. Cape Town: Maskew Miller, 1958. Pp. 211.
78. *Hamlet*, ed. by Louis B. Wright and Virginia L. Freund (The Folger Library General Reader's Shakespeare). New York: Pocket Books. Pp. xliii + 147.
79. *Hamlet*: A Television Script, Adapted by Michael Benthall and Ralph Nelson for Presentation on the CBS Television Network by the Old Vic Company on February 24th, 1959. New York. One volume, unpagged. Presented as the DuPont Show of the Month.
80. *Amleto*, tr. into Italian by Gabriele Baldini (Le opere di Sh. in versione italiana con testo e fronte). Roma: A. Signorelli, 1958. Pp. 2 + 331 + 9.
81. *Hamlet*. Ingel, en vert. door Wim Courteaux (Klassieke galerij. 73). Antwerpen: De Nederl. Boekhandel, 1958. Pp. xlviii + 144.
82. *Hamlet princ al Danemarcei*, tr. into Rumanian by Andrej Lupan. Kişinev: Șkoala sovietike, 1956. Pp. 208.
83. *A tragédia de Hamlet, príncipe da Dinamarca*, tr. into Portuguese by Péricles Eugênio da Silva Ramos. Rio de Janeiro: Olympio, 1956. Pp. 181.
84. *Hamlet*, tr. into Serbo-Croatian by Živojin Simić and Sima Pandurović. Notes by Borivoje Nedić. Beograd: Prosveta. Pp. 160.
85. *Hamlet*, tr. into Czech by Zdeněk Urbánek. Illustrated by Josef Šíma. Praha: Čs. spisovatel. Pp. 269.
86. *Hamlet, Prins van Denemarken*. In de vert. van Bert Voeten. Amsterdam: De Bezige Bij, 1958. Pp. 207.
87. *Hamlet*. Madrid: Espasa-Calpe. Pp. 146.
88. *Henry IV, Part I*, ed. by Francis Fergusson and Charles Jasper Sisson (Laurel Shakespeare), With a Modern Commentary by Sir Ralph Richardson. New York: Dell. Pp. 219.
89. *Henrik V*, tr. into Slovenian by Matej Bor. Notes and Introduction by Bratko Kreft. Ljubljana: Slovenska Matica. Pp. 190.
90. *The Three Parts of Henry the Sixth*, ed. by G. B. Harrison (Penguin Shakespeare). London: Penguin Books. Pp. 393.
Rev.: Hermann Heuer, *SJ*, XCV, 317.
91. *Le Roi Henri VI, Deuxième Partie*. Texte établi et traduit par A. Koszul et F. Sauvage. Paris: Belles Lettres. Pp. 280.
92. *The True Tragedy of Richard, Duke of York (Henry the Sixth, Part 3)*, 1595, ed. by Sir Walter Greg (Shake-

- speare Quarto Facsimiles, no. 11). Oxford, 1958.
Rev.: René Pruvost, *EA*, XII, 162; Fredson Bowers, *MLR*, LIV, 297; Hermann Heuer, *SJ*, XCV, 313.
93. *King Henry VIII*, ed. by R. A. Foakes (Arden Shakespeare). London, 1957.
Rev.: Mary Lascelles, *RES*, n.s., X, 195-198.
94. *La Famosa Storia della Vita di Re Enrico VIII*, trad. di G. Baldini. Milano: Rizzoli, 1957. Pp. 145.
95. *Julius Caesar and Elizabeth the Queen* by Maxwell Anderson, ed. by Helen E. Harding (Noble's Comparative Classics). New York: Noble and Noble, 1958. Pp. 338.
96. *Julius Caesar*, ed. by Alvin Kernan (Yale Shakespeare). Rev. ed. Yale Univ. Press. Pp. 125.
97. *Julius Caesar*, ed. by Louis B. Wright and Virginia L. Freund (The Folger Library General Reader's Shakespeare). New York: Pocket Books, 1958. Pp. xxxvii + 95.
98. *Yulys Kesar*, tr. by Nathan Alterman. Tel Aviv, 1958. Pp. 150.
99. *The Tragedy of Julius Caesar*. F. d. Schule bearb. v. Reinhold Arndt und Mitarb. v. Peter Browning. Dortmund: Lensing, 1958. Pp. 60 + 12.
100. *Julius Caesar*. Ingel. en vert. door Wim Corteaux (Klassieke galerij. 130). Amsterdam: Wereldbibl., 1958. Pp. xii + 88.
101. *Julius Caesar*, i C. A. Hagbergs övers. Med inledning . . . utg. av Josua Mjöberg. 2nd ed. Lund: Gleerups. Pp. 122.
C. A. Hagberg's translation slightly modernized.
102. *Julius Caesar*. Hrsg. v. Fritz Krog. Frankfurt am Main: Hirschgraben-Verl., 1958. Pp. 141.
103. *Julius Caesar*, englisch und deutsch i.d. Übersetzung von Schlegel u. Tieck, hrsg. v. L. L. Schücking. Mit einem Essay "Zum Verständnis des Werkes" u. einer Bibliographie v. Ernst Th. Schrt (Rowohlts Klassiker 57). Hamburg: Rowohlt. Pp. 175.
104. *King Lear*, ed. by J. L. du Plooy and V. H. Vaughan (Shakespeare for South African Schools Series). London: Macmillan. Pp. xxxi + 194.
105. *King Lear*, ed. by R. E. C. Houghton (New Clarendon Shakespeare Series). Oxford, 1957.
Rev.: Jiro Ozu, *SQ*, X, 242-243.
106. *King Lear*, ed. by Louis B. Wright and Virginia L. Freund (The Folger Library General Reader's Shakespeare). New York, 1957.
Rev.: Norman J. Sanders, *SQ*, X, 107-108.
107. *Love's Labour's Lost*, 1598, ed. by Sir Walter Greg (Shakespeare Quarto Facsimiles, no. 10). Oxford, 1957.
Rev.: René Pruvost, *EA*, XII, 161-162; J. H. P. Pafford, *RES*, n.s., X, 330-331.
108. *Love's Labour's Lost*. Intro. by Paul Rogers. Designs in colour by Berkeley Sutcliffe. London: Folio Society. Pp. 103.
109. *Macbeth*. Ill. de 20 eaux-fortes originales gravées par Marcel Gromaire. Paris: Verve, 1958.
- 109a. *Macbeth*, tr. into Portuguese by Manuel Bandeira. In *Poesia e Prosa*, Vol. I. Rio de Janeiro: José Aguilar, 1958.
110. *Macbeth*, in Modern English, adapted by Esther W. Currie, illustrated by Seymour Fleishman, designed by Wanda Zwiarski. New York: Scott. Pp. 103.
111. *Macbeth*, ed. by Francis Fergusson and Charles Jasper Sisson (Laurel Shakespeare), With a Modern Commentary by Flora Robson. New York: Dell. Pp. 188.
112. *Macbeth and The Emperor Jones* by Eugene O'Neill, ed. by Benjamin A. Heydrick and Alfred A. May (Noble's Comparative Classics). New York: Noble and Noble, 1958. Pp. 276.
113. *Macbeth*, ed. by Bernard Lott (New Swan Shakespeare). London, 1958. New York, 1959.
Rev.: Michel Poirier, *EA*, XII, 161;

- G. Schad, *Die neueren Sprachen*, VII (1958), 585.
114. *Macbeth*. In leicht gekürzter Form hrsg. u. m. Anm. u. e. Einl. vers. v. Stephan Hartmann. 3., durchges. Aufl. Wien: Österreichischer Bundesverlag, 1958. Pp. 88.
115. *Macbeth*, Shakespeare szomorujátéka öt felvonásban. Fordította Dernay Jenő. 2. Kézirati Kiad. 2. ms. ed. Washington. Pp. iv + 70.
116. *Macbeth*, tr. into German by Walter Josten. Typescript. Bonn, n.d. Ff. [ii] + 68.
Rev.: Hereward T. Price, *SQ*, X, 435.
117. *Macbeth*. Hrsg. v. Dr. A. Leonhardi. Für die Schule bearbeitet. Dortmund: Lensing. Pp. 136.
118. *Macbeth*, i Hagbergs översättning, lätt moderniserad, utg. av Josua Mjöberg. 2nd ed. Lund: Gleerups. Pp. 111.
C. A. Hagberg's translation modernized.
119. *Macbeth*, tr. into Danish by V. Österberg. With illustrations by the late Sikker Hansen. Copenhagen: I. H. Schultz. Pp. 193.
120. *Macbeth*. Übers. v. August Wilhelm Schlegel u. Ludwig Tieck. (2. unveränd. Neuauf.) Berlin: Volk u. Wissen, 1958. Pp. 88.
121. *Measure for Measure*, ed. by James Winney (English Text Series). London: Hutchinson. Pp. xxxv + 150.
122. *Miarķa za miarķe (Meas.)*, Przetłozyla W. Chwatowik. Warsaw, 1958. Pp. 159.
123. *The Merchant of Venice*, ed. by Brents Stirling (Pelican Shakespeare). Baltimore: Penguin Books. Pp. 126.
124. *Köpmannen i Venedig (Merch.)*. Skolupplaga med inledning av Sigurd Segerström (Skrifter utg. av Modersmålsläraernas förening, no. 39). Stockholm: Bonniers.
For secondary schools.
125. *The Merchant of Venice*, 4 long-play records by the Marlowe Society of Cambridge. Argo Record Company.
- Rev. by Frank Granville-Barker in *Plays and Players*, Mar., p. 23.
126. *Veselye vindzorskie ħumuški (Wives)*, tr. into Georgian by V. Celidze. Tbilisi: Helovneba, 1956. Pp. 119.
127. *De vrolijke vrouwtjes van Windor*. Vert. door Bert Voeten. 2nd ed. Amsterdam: Wereldbibl., 1958. Pp. 127.
128. *A Midsummer Night's Dream*, ed. by Madeleine Doran (Pelican Shakespeare). Baltimore: Penguin Books. Pp. 119.
129. *Sogno di Una Notte di Mezza Estate (Dream)*, tr. by Gabriele Baldini. No. IX in *Fiabe teatrali presentate da Diego Valeri*. Turin: E.R.I., 1958. Pp. xxxix + 673.
130. *Een midzomernachtdroom*. Vert. door Martin Deelen. Bussum: Classics Nederland, 1958. Pp. 48.
131. *A Midsummer-Night's Dream*. M. verkl. aantek. door Willem van Doorn. 9th ed. Groningen: Wolters, 1958. Pp. 127.
132. *Bir yaz gecesi rüyasi (Dream)*, tr. into Turkish by Asena Dora. Istanbul: Necmettin Salman Kitap Yayma Odasi, 1956.
133. *Ein Sommernachtstraum*, english und deutsch i.d. Übersetzung von Schlegel u. Tieck, hrsg. v. L. L. Schücking. Mit einem Essay "Zum Verständnis des Werkes" u. einer Bibliographie v. Wolfgang Clemen (Rowohlts Klassiker 48). Hamburg: Rowohlt. Pp. 162.
134. *En midsommarnarrsdröm*, in a shortened edition with parallel English and Swedish texts for school performances. Preface and commentary by Margreta Söderwall. Stockholm: Bonniers. Pp. 190.
135. *Othello*, ed. by Francis Fergusson and Charles Jasper Sisson (Laurel Shakespeare), With a Modern Commentary by John Houseman. New York: Dell. Pp. 252.
136. *Othello*, ed. by M. R. Ridley (Arden Shakespeare). London, 1958.
Rev.: A. C. Partridge, *SQ*, X, 99-104; Mark Eccles, *MLR*, LIV, 415-416.

137. *Othello*, ed. by Alice Walker and John Dover Wilson (New Shakespeare). Cambridge Univ. Press, 1957.
Rev.: Lawrence J. Ross, *MLN*, LXXIV, 255-257.
138. *Othello*, ed. by Louis B. Wright and Virginia L. Freund (The Folger Library General Reader's Shakespeare). New York, 1957.
Rev.: Norman J. Sanders, *SQ*, X, 107-108.
139. *Othello, The Moor of Venice*. Eingeleitet u. m. Ammerkungen versehen v. Prof. Dr. Emil Bode. Kiel: Lipsius und Tischer. Pp. 97.
140. *Otello*, trad. di Salvatore Quasimodo. Milano: Arnoldo Mondadori, 1958. Pp. 353.
141. *Otello—venecijskij mavr*, tr. into Yakut by G. Vasilev. Jakutsk: Jakutknigoizdat, 1956. Pp. 149.
142. *Pericles*, ed. by G. B. Harrison (Penguin Shakespeare). Penguin Books, 1958.
Rev.: Hermann Heuer, *SJ*, XCV, 317.
143. *Perikles*, tr. into German by Theodor v. Zeynek (Stifterbibliothek. 134/135). Salzburg: Stifterbibl., 1958. Pp. 131.
144. *The Tragedy of King Richard the Second*, ed. by R. T. Petersson (Yale Shakespeare). Yale Univ. Press, 1957.
Rev.: Jiro Ozu, *SQ*, X, 242-243.
145. *King Richard II*, ed. by Peter Ure (Arden Shakespeare). London, 1956.
Rev.: René Pruvost, *EA*, XII, 244-246.
146. *The Tragedy of Richard the Third*, ed. by G. Blakemore Evans (Pelican Shakespeare). Baltimore: Penguin Books. Pp. 176.
147. *Richard the Third, 1597*, ed. by Sir Walter Greg (Shakespeare Quarto Facsimiles, no. 12). Oxford: Clarendon Press. Pp. XXXX.
Rev.: Hermann Heuer, *SJ*, XCV, 314.
148. *King Richard III: Oxberry's 1822 edition with descriptive notes recording Edmund Kean's performance* made by James H. Hackett, reprinted in facsimile and edited with an introduction and notes by Alan S. Downer. London: Society for Theatre Research. Pp. xxxii + 88.
149. *Richard III*. Adaptation de Charles Antonetti. *Education et Théâtre* (Paris), nos. 42-43 (1957).
150. *Ricardo III*, tr. into Portuguese by Luis de Bragança. Porto: Lello & Irmão, 1956.
151. *Ha-melekħ Richard ha-shelishi (R. III)*, tr. into modern Hebrew by Rafael Eliaz. Merhavaya: Sifriyat poalim, 1955. Pp. 200.
152. *Zivot a smrt Krale Richarda III*, Prel. Jaroslav Kutta. Praha: Československé Divadelní a Literární Jednatelství, 1958. Pp. 134.
153. *König Richard III in der Übersetzung von Schlegel und Tieck*, hrsg. von L. L. Schücking. Mit einem essay "Zum Verständnis des Werkes", und einer Bibliographie von Wolfgang Clemen (Rowohlt's Klassiker der Litteratur und der Wissenschaft, Bd. 26). Hamburg: Rowohlt, 1958. Pp. 228.
154. *Król Ryszard drugi (R. III)*, tr. into Polish by Władysław Tarnawski. Warszawa: Pánstw. Inst. Wydawn., 1956. Pp. 174.
155. *III. Richárd*, tr. into Hungarian by István Vas. Budapest: Magyar kiadó, 1956. Pp. 162.
156. *Romeo and Juliet and Cyrano de Bergerac* by Edmond Rostand, translated by Howard Thayer Kingsbury, ed. by Thomas L. Doyle and M. David Hoffman (Noble's Comparative Classics). New York: Noble and Noble. Pp. 482.
157. *Romeo and Juliet*. Introduction and notes by H. J. Oldendorf and H. Arguile. Cape Town: Maskew Miller, 1958. Pp. 207.
158. *Romeo and Juliet*, ed. by Louis B. Wright and Virginia L. Freund (The Folger Library General Reader's Shakespeare). New York: Pocket Books. Pp. xli + 107.
159. *Romeo si Julieta*, tr. into Rumanian

- by St. O. Iosif. Bucuresti: Ed. tineretului, 1956. Pp. 182.
160. *Romeo és Julia*, tr. into Hungarian by Dezső Mészöly. Budapest: Magyar kiadó, 1956. Pp. 132.
161. *Roméwo—nná Žulyét*, tr. into Ethiopian by Kabbada Mik'él. 2nd ed. Addis Ababa: Artistic Pr., 1955. Pp. 101.
162. *Sonettlär*, tr. into Aseri by Tälät Äjubov. Baku: Azernešr, 1955. Pp. 159.
163. *Die Sonette*. Englisch und deutsch. Deutsch von Rolf-Dietrich Keil. Düsseldorf, Köln: Diederichs. Pp. 180.
164. *Shekspirovi sonety*, tr. into Ukrainian by Eaghor G. Kostetzky. Munich, 1958.
Rev.: Yar Slavutych, *SQ*, X, 108-109.
165. *De sonnetten*. Met de Verlag van G. Messelaar, ingeleid door W. van Maanen (Ooievaar, 96). Den Haag: Daamen, 1958. Pp. 189.
166. *Sonetti*, tr. into Italian by Flavio Puviani. Ferrara: Edizioni Il Ventaglio. Pp. 14.
A selection of ten sonnets.
167. *Soneti*. Prev. Vladimir Svintila. Sofija: Balg pisatel, 1956. Pp. 172.
168. *Szonettjei*, tr. into Hungarian by Lőrinc Szabó. Budapest: Ifjusági kiado, 1956. Pp. 176.
169. *The Tempest*, ed. by Northrop Frye (Pelican Shakespeare). Baltimore: Penguin Books. Pp. 112.
170. *De storm*. Ingel. en vert. door Wim Courteaux (Klassieke galerij, 128). Amsterdam: Wereldbibl., 1958. Pp. xviii + 75.
171. *Timon of Athens*, ed. by J. C. Maxwell (New Shakespeare). Cambridge Univ. Press, 1957.
Rev.: S. K. Heninger, Jr., *MLN*, LXXIV, 345-347.
172. *Timon of Athens*, ed. by H. J. Oliver (Arden Shakespeare). London: Methuen. Pp. lii + 155.
Rev.: *TLS*, Ap. 24, p. 247; J. A. Bryant, Jr., *Sewanee Review*, LXVII, 702-703; Hermann Heuer, *SJ*, XCV, 315-317.
173. *Tytus Andronikus*: tragedia w 5 aktach. Przełożył L. Ulrich. Warsaw: Państwowy Instytut Wydawn., 1957. Pp. 133.
174. *Troilus and Cressida*, ed. by J. Dover Wilson and Alice Walker (New Shakespeare). Cambridge Univ. Press, 1958.
Rev.: Madeleine Doran, *MLR*, LIV, 255-257; J. A. Bryant, Jr., *Sewanee Review*, LXVII, 702-703; S. K. Heninger, Jr., *MLN*, LXXIV, 345-347.
175. *Troilus i Kresyda*, Przełożyła Z. Siwicka. Warsaw: Państwowy Instytut Wydawn., 1957. Pp. 201.
176. *Twelfth Night*. Reprinted with added commentary and glossary. London: French. Pp. x + 91.
177. *Twelfth Night*, ed. by Francis Fergusson and Charles Jasper Sisson (Laurel Shakespeare), With a Modern Commentary by E. Martin Browne. New York: Dell. Pp. 191.
178. *Twelfth Night or What You Will*. With notes and an introduction by Robin Marleyn. Leverkusen: Gottschalksche Verlagsbuchhandlung, 1958. Pp. 100.
179. *Dwaś panowie z Werony*, Przełożyła Z. Kubiak. Warsaw: Państwowy Instytut Wydawn., 1958. Pp. 146.
180. *The Winter's Tale*, ed. by Francis Fergusson and Charles Jasper Sisson (Laurel Shakespeare), With a Modern Commentary by D. A. Traversi. New York: Dell. Pp. 224.
181. *Een winteravondsprookje*. Vert. door J. W. F. Werumeus Buning (Tonelfonds Maestro, 197). Amsterdam: Stregholt, 1958. Pp. 88.

BOOKS AND ARTICLES RELATING TO SHAKESPEARE

182. Abrams, M. H. "Belief and Suspension of Disbelief", in *English Institute Essays 1957* (New York, 1958), pp. 1-30.
183. Adams, Robert Martin. *Strains of Discord*: Studies in Literary Openness. Cornell Univ. Press, 1958. Pp. xi + 220.

- Contains a chapter on "Trompe-l'oeil in Shakespeare and Keats", pp. 52-72.
 Rev.: Donald Sutherland, *Kennyon Review*, XXI, 305-308.
184. Adamson, Elgiva Moore and Kathleen W. Moore. *Notes on Shakespeare's As You Like It*. Stratford, Ontario: by the Author, 131 Huron St. Pp. 50.
185. ———. *Notes on Shakespeare's Othello*. Stratford, Ontario: by the Author, 131 Huron St. Pp. 56.
186. Adler, Jacob H. "Shakespeare and Christopher Fry", *Educational Theatre Journal*, XI, 85-98.
 Notes many parallels between Fry's comedies and *Shak.*'s, such as twin pairs of lovers, night settings, etc. Like *Shak.*'s, the meanings of Fry's comedies are ambiguous and complex, and the comedies have no particular theme.
- 186a. Alexander, Peter. "Under which King Bezonian?" in *Elizabethan and Jacobean Studies Presented to F. P. Wilson*. Oxford University Press, pp. 167-172.
 A discussion of the death of Othello.
- 186b. Allen, Don Cameron. "On *Venus and Adonis*", in *Elizabethan and Jacobean Studies Presented to F. P. Wilson*. Oxford University Press, pp. 100-116.
187. ——— (ed.). *Studies in Honor of T. W. Baldwin*. Univ. of Illinois Press, 1958.
 Rev.: L. C. Martin, *MLR*, LIV, 414-415; Jackson I. Cope, *JEGP*, LVIII, 290-292.
188. Alvarez, A. "As We Like It", *New Statesman*, Sep. 12, p. 304.
 Old Vic production of *A.Y.L.*
189. ———. "Laughton's *Lear*", *New Statesman*, Aug. 22, p. 218.
 Stratford-on-Avon production.
190. ———. "Othello by Candlelight", *New Statesman*, LVII, 541-542.
Oth. at Stratford-on-Avon.
191. ———. "That Evening Sun", *New Statesman*, Aug. 15, pp. 191-192.
- Production of *Ham.* by the Youth Theatre, directed by Michael Croft.
192. Apele, A. "Shakespeare Memorial Theatre", *Karogs* (Latvia), Ap., pp. 157-158.
193. Araki, Kazuo, et al. (edd.). *Studies in English Grammar and Linguistics: A Miscellany in Honour of Takano Otsuka*. Tokyo: Kenkyusha, 1958.
 Cited as Otsuka *Festschrift*. See nos. 302, 458, 614, 638, 652, 691, 692.
194. Armstrong, William A. "The Audience of the Elizabethan Private Theatres", *RES*, n.s., X, 234-249.
 Examines "what can be gleaned from contemporary plays, poems, and pamphlets" about social standing, prices paid, and "virtues, faults, and foibles" during 1575-1642.
195. ———. *The Elizabethan Private Theatres: Facts and Problems*. London: Society for Theatre Research. Paper. Pp. 17.
196. ———. "The Imagery of *Hamlet*", *Mitteilungsblatt d. Allg. Dt. Neuphilologenverbandes* (Berlin), X (1957), 70-73.
197. Arndt, Reinhold. "Shakespeare-Lektüre in der Schule. Rückblick u. Neubestimmung", *Praxis d. neu-sprachl. Unterrichts* (Dortmund), V (1958), 35-42.
198. Atkinson, Margaret Edith. *August Wilhelm Schlegel as a Translator of Shakespeare: A Comparison of Three Plays with the Original*. Oxford: Blackwell. Pp. ix + 67.
 Considers *Ham.*, *Twel.* and *Caesar*.
199. Auden, W. H. "The Fallen City: Some Reflections on Shakespeare's 'Henry IV'", *Encounter*, Nov., pp. 21-31.
 In the last analysis, Hal's alliance is with the devil, "the Prince of this world", and Falstaff is a symbol of what that alliance inevitably rejects.
200. Badawi, M. M. "The Study of Shakespearean Criticism", *Cairo Studies in English* (1959).
201. Baker, Donald C. "The 'Angel' of English Renaissance Literature", *Studies in the Renaissance*, VI, 85-93.

- On the gold coin so popular in imagery.
202. Bald, R. C. "Will, My Lord of Leicester's jesting Player", *N&Q*, n.s., VI, 112.
Identifies the "jesting player", mentioned in a letter by Sir Philip Sidney, dated Mar. 24, 1586, as Will Kemp, in argument with H. S. D. Mithal.
203. Baldini, Gabriele. "Osservazioni sul Riccardo III di Shakespeare e di Olivier", *Bianco e nero* (Roma), XVIII (1957), no. 1.
204. Baldwin, T. W. *On the Literary Genetics of Shakespeare's Plays 1592-1594*. Univ. of Illinois Press. Pp. 500.
205. —. *Shakespeare's Love's Labor's Won*. Southern Illinois Univ. Press, 1957.
Rev.: Hermann Heuer, *SJ*, XCV, 317-318; I. Romanov, *Inostrannaia Literatura*, Ap., pp. 262-263; G. K. Hunter, *RES*, n.s., X, 412-413.
206. —. "Shakespeare's *Love's Labor's Won*: New Evidence on an Old Play", *Manuscripts*, X. iii (1958), 12-21.
207. Bangham, Gerald. "Samuel Phelps: Producer of Shakespeare at Sadler's Wells", *Ohio State University Theatre Collection Bulletin*, VI, 9-20.
Between 1844 and 1862, Phelps produced all but six of *Shak.*'s plays. Discusses productions of *R. III* and *Per.*, and the prompt books used by Phelps.
208. Barber, C. L. *The Idea of Honour in the English Drama, 1591-1700*. Göteborg, 1957.
Rev.: Barbara M. H. Strang, *MLR*, LIV, 88-89; Robert K. Presson, *JEGP*, LVIII, 125-126; Alvar Ellegård, *ES*, XL, 392-395.
209. —. *Shakespeare's Festive Comedy*. Princeton Univ. Press. Pp. x + 266.
Rev.: TLS, Sep. 18, p. 532; Muriel C. Bradbrook, *RN*, XII, 207-208; John Russell Brown, *JEGP*, LVIII, 688-690; Albert B. Weiner, *Quarterly Journal of Speech*, XL, 335-336; Frank Kermode, *Spectator*, Aug. 14, p. 200.
210. "Bard's Blues", *Theatre Arts*, Oct., p. 90.
Reports a statement made at the 1959 meeting of the National Commission on Teacher Education and Professional Standards to the effect that *Shak.* should be dismissed academically because he lived in a monarchy, and consequently reflects a "totalitarian" period.
211. Barroll, J. Leeds. "Enobarbus' Description of Cleopatra", *Texas Studies in English*, XXXVII (1958), 61-78.
Shak. worked from the mythological dramatic-poetic tradition of Cleopatra at the expense of the sinning queen and mother tradition. Enobarbus' speech places Cleopatra as being symbolic of the vice *Voluptas*.
212. Bassett, Abe J. "Capitol Setting for *Julius Caesar*", *Ohio State University Theatre Collection Bulletin*, VI, 30-35.
Notes on a prompt-book first used by Kemble in 1817, and later used by Samuel Phelps in a Sadler's Wells production of *Caesar*.
213. Battenhouse, Roy. "Shakespearean Tragedy", in *The Tragic Vision and the Christian Faith*, ed. by Nathan Scott (see 1957 bibl., no. 165a).
Rev.: J. A. Bryant, Jr., *Sewanee Review*, LXVII, 696-697.
214. —. "Studies and Problems in Shakespeare", *Folio*, XXIV, 2-10.
An essay concerned with *Shak.* problems as reflected in recent books by Geoffrey Bullough, Franklin Dickey, Robert B. Heilman, and Bernard Spivack.
215. Baugh, Albert C. "A Medieval Survival in Elizabethan Punctuation", *Studies in the English Renaissance Drama* (no. 222), pp. 1-15.
The Elizabethan tendency to punctuate ends of lines may have been partly "a survival of the medieval convention of separating lines of verse by a period or an equivalent mark".
216. Beck, Sydney. "'Broken Music' Made Whole Again", *Bulletin of the New York Public Library*, LXIII, 487-501.
On Elizabethan use of consort

- ("broken") music, especially for dramatic purposes, with discussion of *Shak's* literal and figurative use of "broken music", especially for *Troi*. III.i.
217. Behrens, Ralph. "Cleopatra Exonerated", *SNL*, IX, 37.
Argues for the constancy of Cleopatra's love for Antony.
218. Beitane, V. "Hamlet in Latvian: A Criticism", *Karogs* (Latvia), Ap., pp. 124-126.
219. Bejblík, Alois. "Nad Urbánkovým překladem *Hamleta*", *Divadlo* (Praha), X^o, 720-722.
Critiques the new Czech translation of *Ham.*; in its simplification it resembles *Shak's Ham.* rewritten by John Fletcher.
220. ———. "Shakespearův *Troilus a Kresida*", *Casopis pro moderní filologii* (Praha), XLI, 75-91 (with English summary, pp. 91-92).
Troi. has structural patterns typical of *Shak's* comedies as distinct from his tragedies and histories. Primarily a love-play, the war theme is secondary. *Troi.* forms a transition between the early and late comedies.
221. Benezet, Louis P. *The Six Loves of "Shake-Speare"*. New York, 1958.
Rev. by H. S. Wilson in *Dalhousie Review*, XXXVIII, 516-519.
222. Bennett, Josephine W., Oscar Cargill, Vernon Hall, Jr. (edd.). *Studies in the English Renaissance Drama in Memory of Karl Julius Holznecht*. New York Univ. Press. Pp. xxvi + 368.
Includes several essays on *Shak.* See nos. 215, 229, 238, 321, 345, 450, 459, 735, 739, 852, 912.
Rev.: *TLS*, Oct. 2, p. 563; M. A. Shaaber, *RN*, XII, 282-284.
223. Benz-Burger, Lydia. "Shakespeare auf den Schweizer Bühnen 1957/58", *SJ*, XCV, 281-283.
224. Berges, R. "The Marriage of North and South", *Opera News*, Feb. 16, pp. 8-9 ff.
Discusses the ways in which Verdi altered *Shak's* plays to suit the needs of opera.
225. Bergler, Edmund. "The Seven Paradoxes in Shakespeare's *Hamlet*", *American Imago*, XVI, 379-405.
Identifies seven major paradoxes in *Ham.*, and resolves them psychoanalytically, referring to the authority of Freud and others. The paradoxes are: Hamlet's motiveless indecision; his conflict with his inner conscience; the disproportion between crime and punishment in the play; the question as to whether Hamlet indirectly commits suicide by provocation and proxy; Hamlet's disobedience of his father's commands; his general ambivalence; and the unconscious wishes and fantasies expressed in the play.
226. Berkovskij, N. J. "Othello, Shakespearova tragédie", *Divadlo* (Praha), X^o, 679-692.
Czech translation of a *Shak.* essay by the Leningrad scholar and critic (b. 1901). Intro. by Růžena Grebeníčková.
227. Berwińska, Krystyna. "Shakespeare Sur Les Scènes Polonaises", *Le Théâtre en Pologne*, I (May-June), 23-26.
Shak. is more enjoyed in non-English speaking countries than elsewhere because, although the poetry is lost in translation, the plays can be presented in all their dramatic perfection in contemporary speech. Gives a brief history of *Shak.* in Poland from the first performance (a translation of Duci's *Hamlet*) to the present. Since World War II the emphasis has been on unity and simplicity of mood and setting.
228. Birrell, T. A. "The Shakespearian Mixture: Recent Approaches to Shakespeare's Handling of the Comic and Tragic Kinds", *Museum*, LXIII (1958), 97-111.
229. Black, Matthew. "Enter Citizens", *Studies in the English Renaissance Drama* (no. 222), pp. 16-27.
Surveys the use of individualized "numeraries" (characters identified by numbers), with special attention to *Shak.*

230. Blanshard, Rufus A. "Shakespeare's Funny Comedy", *CE*, XXI, 4-8.
A defense of that type of comedy in *Shak.* which cannot be explained by its functions, and which, although it may contribute to disunity or imbalance, is nevertheless funny.
231. Bligh, N. M. "The Royal Kent Theatre, Kensington", *Theatre Notebook*, XIII, 124-128ff.
Mention of 1830's performances of *Oth.*, *Romeo*, *R. III*, and *Ham.*
232. Blissett, William. "The Secret'st Man of Blood. A Study of Dramatic Irony in *Macbeth*", *SQ*, X, 397-408.
A species of dramatic irony occurs "whenever a speech fits into a pattern of imagery or system of significance of which the audience has a clearer and more complete awareness than the speaker". In *Macb.* this is apparent in "the way that the ideas and images of air, blood, seed, and time are used structurally so as to become inextricably bound up with the action".
233. Blistein, Elmer M. "The Drive for Respectability: An Aspect of the Comic Character", *South Atlantic Quarterly*, LVIII, 393-408.
A discussion of the ethos of comedy in terms of the drive for respectability. This drive, and its manifestations, can evince pathos, or can make the character an object of contempt. Mentions Falstaff, Sir Toby Belch, Touchstone, Prince Hal. Much of the discussion turns on the comedy in 1 and 2 *H. IV*, *H. V*, and *Oth.*
234. Block, Edward A. "*King Lear*: A Study in Balanced and Shifting Sympathies", *SQ*, X, 499-512.
In the early portions of *Lear*, *Shak.* alters his sources so that his audience will feel suspensefully divided sympathies, with each side in the principal conflicts appearing both right and wrong. Gradually *Shak.* clarifies where our sympathies should properly lie.
235. Bonjour, Adrien. *The Structure of Julius Caesar*. Liverpool Univ. Press, 1958.
Rev.: *TLS*, Ap. 10, p. 210; Peter Ure, *N&Q*, n.s., VI, 295-297; *HL*, ES, XI, 330-331; Hermann Heuer, *SJ*, XCV, 335-336; Robert Adger Law, *JEGP*, LVIII, 687-688.
236. Borinski, Ludwig. "Der Empfindsame Stil im Englischen Drama nach Shakespeare", *SJ*, XCV, 47-62.
237. Bowers, Fredson. "The Copy for the Folio *Richard III*", *SQ*, X, 541-544.
Qualifies Bowers' long review of Walton (see below, no. 899). Q6 cannot be ruled out as copy text; neither can Q3. The present impasse demands further research.
238. ———. "The Death of Hamlet: A Study in Plot and Character", *Studies in the English Renaissance Drama* (no. 222), pp. 28-42.
Shak. emphasizes that Hamlet's death was "one of expiatory justice certain to be tempered with mercy".
239. ———. *Elizabethan Revenge Tragedy, 1587-1642*. Reprint. Gloucester, Mass.: Peter Smith. Pp. 288.
240. ——— (ed.). *Studies in Bibliography*, XI. Charlottesville, Virginia: Bibliographical Society of the Univ. of Virginia, 1958.
Rev.: Philip Edwards, *SQ*, X, 228-229; Alice Walker, *Library*, XIV, 63-65; Arthur Brown, *MLR*, LIV, 581; Herbert Davis, *RES*, n.s., X, 435-437.
241. ——— (ed.). *Studies in Bibliography*, XII. Charlottesville, Virginia: Bibliographical Society of the Univ. of Virginia. Pp. 256.
Rev.: *TLS*, Feb. 27, p. 120.
242. ———. *Textual and Literary Criticism*. Cambridge Univ. Press. Pp. 186.
Rev.: *TLS*, Ap. 17, p. 232; Carl J. Weber, *MLQ*, XX, 197-198; Herbert Davis, *Book Collector*, VIII, 196-200; John Edward Hardy, *Yale Review*, XLIX, 137-138; D. F. McKenzie, *Library*, XIV, 208-213; Hermann Heuer, *SJ*, XCV, 311-313; Cyrus Hoy, *PBSA*, LIII, 275-277.
243. Brahm, Caryl. "All's Well That Ends Well", *Plays and Players*, Jun., p. 13.
Tyrone Guthrie's *All's W.* at Stratford-on-Avon.
244. ———. "As You Like It", *Plays and*

- Players*, Oct., pp. 13, 15.
Old Vic production of *A.Y.L.*
245. —. "The Dark is not Light Enough", *Plays and Players*, May, p. 9.
Extensive review of Robeson's *Oth.* at Stratford-on-Avon.
246. —. "Nuncle Christmas", *Plays and Players*, Oct., p. 13.
Lear directed by Glen Byam Shaw at Stratford-on-Avon.
247. —. "Sufficient Magic", *Plays and Players*, Nov., pp. 6-7.
Evaluation of Donald Wolfit's career. Discusses several of his *Shak.* roles.
248. —. "To the Woods", *Plays and Players*, Jul., p. 13.
Dream directed by Peter Hall at Stratford-on-Avon.
249. Brett-Evans, D. "Der 'Sommernachtsstraum' in Deutschland 1600-1650", *Zeitschrift für deutsche Philologie* (Berlin-Bielefeld-München), LXXVII (1958), 371-383.
250. Bridges-Adams, W. "Granville-Barker and the Savoy", *Drama*, Spring, pp. 28-31.
Brief resumé of Harley Granville-Barker's career, and his revolutionary treatments of *Shak.*'s plays.
251. Brien, Alan. "Across the Border", *Spectator*, Jan. 2, pp. 10-11.
Douglas Seale's *Macb.* at the Old Vic.
252. —. "All's Well That Ends Well", *Spectator*, Ap. 24, pp. 577, 579.
Tyrone Guthrie's *All's W.* at Stratford-on-Avon.
253. —. "The Brave Bull", *Spectator*, Ap. 10, pp. 501, 503.
Paul Robeson's *Oth.* at Stratford-on-Avon.
254. —. "Theatre", *Spectator*, Jul. 17, pp. 66-68.
Extensive review of Olivier's *Cor.*
255. —. "Theatre", *Spectator*, Aug. 21, pp. 223-224.
Charles Laughton's *Lear* at Stratford-on-Avon.
256. —. "Theatre", *Spectator*, Aug. 28, p. 251.
Production of *Ham.* by the Youth Theatre, directed by Michael Croft.
257. —. "Theatre", *Spectator*, Sep. 4, pp. 288-289.
Production of *Fratricide Punished* at Edinburgh. Comparison with *Ham.*
258. —. "Theatre", *Spectator*, Oct. 9, p. 473.
Old Vic production of *A.Y.L.*
259. —. "Theatre", *Spectator*, Nov. 27, pp. 767-768.
Old Vic production of *R. II.*
260. —. "Unconscious Intentions", *Spectator*, Nov. 27, pp. 767-768.
On the Old Vic's *R. II.*
261. Briggs, Kathleen M. *The Anatomy of Puck*. London: Routledge and Kegan Paul. Pp. 284.
Rev.: *TLS*, Jul. 10, p. 408.
262. Brinkmann, Karl. *Erläuterungen zu Shakespeares Hamlet, Prinz von Dänemark*. Neubearbeitete 6. Auflage. Hollfeld/Ofr.: Bange, 1958. Pp. 84.
263. —. *Erläuterungen zu Shakespeares König Lear*. Neubearbeitete 3. Auflage. Hollfeld/Ofr.: Bange, 1958. Pp. 84.
264. Brooke-Rose, Christine. *A Grammar of Metaphor*. London: Secker and Warburg. Pp. 343.
Rev.: at length in *TLS*, Ap. 3, p. 196.
265. Brower, Brock. "The Art of Fiction CXI", *Esquire*, LII, 168-169.
A reporter's imaginary interview with *Shak.*
266. Brown, Ivor. "Helping Out the Bard", *Drama*, Summer, pp. 29-31.
Remarks on the 100th season at Stratford-on-Avon.
267. —. *Shakespeare Memorial Theatre: 1954-1956. A Photographic Record. With a Critical Analysis*. Photographs by Angus McBean. New York, 1957. (See 1957 bibl., no. 218.)
Rev.: Arthur Lithgow, *SQ*, X, 109-110.
268. —. *Shakespeare Memorial Theatre: 1957-1959*. Intro. by Ivor Brown.

- Photographs by Angus McBean. London: Max Reinhardt. Pp. 18 + 139 plates.
269. —. *William Shakespeare*. London, 1958.
Rev.: *TLS*, May 29, Children's Books Section, p. xix.
270. Brown, John Russell. "The Riddle Song in *The Merchant of Venice*", *N&Q*, n.s., VI, 235.
In answer to Peter J. Seng in *N&Q*, n.s., V, 191-193 (see 1958 bibl., no. 784). The riddle song prevents a third recital of twice-told facts, dignifies and heightens the dramatic context, and prepares the audience for Bassanio's following speech.
271. —. *Shakespeare and his Comedies*. London, 1957.
Rev.: W. K. Wimsatt, Jr., *MLR*, LIV, 86-87.
272. Browne, M. "Moral Theology in *Hamlet*", *Tablet*, Jun. 20, pp. 559-560.
273. Browne, Ray B. "The Satiric Use of 'Popular' Music in *Love's Labour's Lost*", *Southern Folklore Quarterly*, XXIII.iii, 137-149.
Shak. used "popular" songs "(1) to provide a theme on which to hang the character of Armado, who—in this respect—represented [Gabriel] Harvey; and (2) to show the final disposition of the purged and regenerated man".
274. Brugger, Ilse. *El Porter de Shakespeare y el Pförtner de Schiller*. Estudios germánicos, XI. Buenos Aires, 1955.
275. Brunner, Karl. *William Shakespeare*. Tübingen, 1957.
Rev.: John Arthos, *SO*, X, 240.
276. Brustein, Robert S. "Shakespeare for the Three Estates", *Encounter*, Sep., pp. 49-52.
Discussion of the New York *Shak.* Festival, the American *Shak.* Festival at Stratford, Conn., and the Cambridge Drama Festival and a production of *Twel.*
277. —. "Theatre", *New Republic*, Oct. 5, pp. 21-22.
Sir John Gielgud's production of *Much* in New York.
278. Bryant, J. A., Jr. "Prince Hal and the Ephesians", *Sewanee Review*, LXVII, 204-210.
1 *H.IV* I.ii.239-240 ("redeeming time") and 2 *H.IV* II.iii.155ff. recall Ephesians iv. 5, iv. 22, etc. More broadly, St. Paul's epistle so often illuminates the roles of Hal and Falstaff as to encourage "the illusion that Shakespeare set out to confirm" that epistle.
279. Bullough, Geoffrey (ed.). *Narrative and Dramatic Sources of Shakespeare*. Columbia Univ. Press. Vol. I, 1957. Vol. II, 1958.
Rev., of Vol. I: Kester Svendsen, *Books Abroad*, XXXII (1958), 321; G. Blakemore Evans, *JEGP*, LVIII, 120-122; J. A. Bryant, Jr., *Sewanee Review*, LXVII, 703; D. C. Allen, *MLN*, LXXIV, 61-67; F. Kermode, *RES*, n.s., X, 303-304.
Rev. of Vols. I and II: Hermann Heuer, *SJ*, XCV, 318-320.
280. Buntova, V. "*Macbeth* for the Second Time", *Predvoj* (Czechoslovakia), Ap., No. 15, p. 18.
281. Burian, Orhan. "Tercümeçi Gözüyle Hamlet (*Hamlet* through the eyes of the translator)", *Türk Tiyatrosu* (Istanbul), Oct., pp. 7-10, 33.
282. Burnim, Kalman A. "Garrick as Director of Shakespeare's Plays", *SNL*, IX, 13.
As manager of Drury Lane, Garrick influenced *Shak.* productions to a degree rivaling his acting influence.
283. Burton, Harry M. *Shakespeare and his Plays*. New York: Roy. Pp. 68.
See 1958 bibl., no. 308. Rev.: *Booklist*, LV, 510; C. H. Bishop, *Commonweal*, LXX, 213; *Kirkus*, XXVII, 146; Edmund Fuller, *New York Times Book Review*, Aug. 16, p. 28; Charlotte Jackson, *San Francisco Chronicle*, May 17, p. 28.
- 283a. Bush, Douglas. "Classical Myth in Shakespeare's Plays", in *Elizabethan and Jacobean Studies Presented to Frank Percy Wilson in honour of his seventieth birthday*. Oxford University Press, pp. 65-85.
284. Byrne, M. St. Clare. "The Shakespeare Season at The Old Vic, 1958-59 and

- Stratford-upon-Avon, 1959", *SQ*, X, 545-567.
With eight pages of plates.
285. Calitri, Charles. "Macbeth and the Reluctant Reader", *English Journal*, XLVIII, 254-261.
Shak. must be presented to the reluctant reader in familiar terms. The teacher must find bridges between medieval Scotland and present-day America, between *Shak.*'s characters and people in the everyday life of the student.
286. Camp, André. "La Quinzaine Dramatique", *L'Avant-Scène*, Jul., p. 43.
H. IV at the Théâtre de la Cité, directed by Roger Planchon.
287. "Carmody's Torch," *New Yorker*, Ap. 4, pp. 29-31.
A humorous discussion of the Erevud Foundation and its president, Francis T. Carmody, an advocate of Edward de Vere, Earl of Oxford.
With a follow-up report, Jun. 20, pp. 23-24.
288. Carnegie Institute of Technology, Department of English. *Shakespeare: Lectures on Five Plays* (Carnegie Series in English, no. 4). Pittsburgh, 1958.
Rev.: T. R. Henn, *SQ*, X, 231-234.
289. Carrère, Félix. "Shakespeare et la Méditerranée", *Annales de la Fac. des Lettres d'Aix*, XXXI (1957), 141-161.
290. Carrington, N. T. *Shakespeare: Macbeth*. London: Brodie. Pp. 72.
291. ———. *Shakespeare: The Merchant of Venice*. London: Brodie. Pp. 80.
292. ———. *Shakespeare: Romeo and Juliet*. London: Brodie. Pp. 122.
293. Castello, Giulio Cesare. "Le Tradizione Interpretativa di Riccardo III", *Bianco e nero* (Roma), XVIII (1957), no. 1.
294. Cavendish, George. *The Life and Death of Cardinal Wolsey*, ed. by Richard S. Sylvester (EETS). Oxford Univ. Press. Pp. 304.
Rev.: *TLS*, Ap. 10, p. 206.
295. Cavojsky, L. "Is Macbeth Only a Psychological Analysis of a Crime?", *Kulturny Zivot* (Czechoslovakia), Ap., p. 9.
296. Cellini, Benvenuto. "Significato dei Sonetti di Shakespeare", *Nuova Antologia*, Jun., pp. 223-232.
297. Chambrun, Clara Longworth de. *Shakespeare: A Portrait Restored*. London, 1956.
Rev.: Joseph G. Dwyer, *Catholic Historical Review*, XLV, 66-67.
298. Chandler, Frank Wadleigh. *The Literature of Roguery*. Reprint. New York: Franklin, 1958. Pp. viii + 584.
Chap. VI, pp. 232-241, concerns *Shak.* and Jonson.
299. Chapman, John Jay. *The Selected Writings of John Jay Chapman*. New York: Doubleday Anchor. Pp. xxix + 329.
Section on *Shak.*, pp. 291-322, includes "Each Play a World", "*Troilus and Cressida*", "Melancholy Plays", and "Shakespeare's Influence".
300. Charney, Maurice. "Shakespeare's Style in 'Julius Caesar' and 'Antony and Cleopatra'", *ELH*, XXVI, 355-367.
The two plays "offer an illustrative contrast between a carefully limited and controlled 'Roman' style, functioning within a defined framework of order and disorder, and a hyperbolic and expansive 'Egyptian' style which expresses the deep conflict between the world of Egypt and Rome".
301. Cheney, David R. "The Meaning of the Cloud in *Hamlet*", *SQ*, X, 446-447.
By the camel and weasel *Hamlet* implies his contempt for Polonius' foolish meddling. By the whale *Hamlet* warns him to withdraw from the battle of "mighty opposites".
302. Chujo, Kazuo. "The Development of Structural Devices in Shakespeare's Tragicomedies", *Otsuka Festschrift* (no. 193), pp. 301-316.
303. Churchill, R. C. *Shakespeare and his Betters*. London, 1958.
Rev.: Eric Gillett, *National and English Rev.*, June (1958), p. 254;

- J. I. M. Stewart, *New Statesman*, May 31 (1958), p. 706; Baldwin Maxwell, *SQ.*, X, 435-437; Louis B. Wright, *American Scholar*, XXVIII, 528, 530; Hermann Heuer, *SJ*, XCV, 326-327.
304. Clarke, Mary. *Shakespeare at the Old Vic*, Vol. 5. London, 1957/58.
Rev.: Hermann Heuer, *SJ*, XCV, 321.
305. Clary, William W. "The Case for the Defense: *De Vere et al. v. Shakespeare*", *American Bar Association Journal*, XLV, 700-703, 750.
306. Clemen, Wolfgang. "Gedanken zu Levin L. Schückings Lebenswerk", *Anglia*, LXXVI (1958), 27-40.
307. ———. *Kommentar zu Shakespeares Richard III.* Göttingen, 1957.
Rev.: J. C. Maxwell, *MLR*, LIV, 254-255; Ants Oras, *SQ.*, X, 89-91; Ernest Schanzer, *RES*, n.s., X, 304-306; Harry Levin, *MLN*, LXXIV, 164-166.
308. ———. *Schein und Sein bei Shakespeare*. Festrede. München: Bayerische Akademie der Wissenschaften. Pp. 45.
309. Clough, Wilson O. "Dr. Zhivago's 'Hamlet'", *Western Humanities Review*, XIII, 425-428.
Notes on the links between *Ham.* and the poem in *Dr. Zhivago*.
310. Clurman, Harold. "Julius Caesar", *Nation*, Aug. 15, p. 80.
Production of *Caesar* by the New York *Shak.* Festival Company.
311. ———. "Theatre", *Nation*, Aug. 1, pp. 58-59.
Production of *Wives* at Stratford, Conn.
312. Coe, Charles Norton. *Shakespeare's Villians*. New York, 1957.
Rev.: Hermann Heuer, *SJ*, XCV, 334.
313. Coe, Peter. "Shakespeare in Indian Dress", *Plays and Players*, Jun., p. 6.
Production of *Twel.* in India, directed by Coe, and using Indian actors.
- 313a. Coghill, Neville. "Shakespeare's Reading in Chaucer", in *Elizabethan and Jacobean Studies Presented to F. P. Wilson*. Oxford University Press, pp. 86-99.
314. ———. "Wags, Clowns and Jesters", *More Talking of Shakespeare* (no. 411), pp. 1-16.
An appreciative lecture on these roles in *Shak.*
315. Coleridge, Samuel T. *Coleridge's Writings on Shakespeare*, ed. by Terence Hawkes. With an introductory essay by Alfred Harbage. New York: G. P. Putnam's Sons (Capricorn Books). Pp. 256.
A selection of Coleridge's essays, notes, and lectures on the poems and plays of *Shak.*
316. Colijn, I. *An Introduction to Shakespeare. For secondary schools*. Zutphen: Thieme, 1958. Pp. 52.
317. Cooper, Barbara. "Suffocating Streams", *N&Q*, n.s., VI, 69-71.
Oth. III.iii. 395 probably refers to ordinary drowning. The context, combining thoughts of trial by ordeal with thoughts of punishment, reflects Othello's near-madness.
318. Cor, Etta. "Es fällt kein Shakespeare vom Himmel", *Theater d. Zeit*, XIII. vi (1958), 20-24.
319. Corin, Fernand. "A Note on the Dirge in *Cymbeline*", *ES*, XL, 173-179.
Nothing in its content or its context warrants Christian interpretation of the dirge. "Home" simply means "grave".
320. "*Coriolanus*", *Tablet*, Aug. 22, p. 662.
Olivier's production of *Cor.*
321. Craig, Hardin. "Revised Elizabethan Quartos: An Attempt to Form a Class", *Studies in the English Renaissance Drama* (no. 222), pp. 43-57.
Examines those quartos, mainly *Shak.*'s, which may have been published from revised manuscripts no longer needed in the theatre.
322. Crompton, Donald W. "Shakespeare in the Sixth Form: the problem of modern criticism", *Use of English*, X, 171-180.
323. Culbert, Taylor. "A Note on *Romeo and Juliet* I.iii. 89-90", *SQ.*, X, 129-132.

- Lady Capulet is saying that Juliet should be married and should abandon the sinful pride of hiding herself from Paris' suit.
324. Culliford, S. J. "Scholarship and the University: A Demonstration of Deficiencies in a Recent Edition of *Romeo and Juliet*", *New Zealand University Journal* (Victoria Univ. of Wellington), IV (1956), 28-33.
325. Culver, Mary Carol. "A Study of the Imagery in Shakespeare's *As You Like It*", *DA*, XX, 1764.
The imagery in *A.Y.L.* creates atmosphere and controls tone. The atmosphere in the play is a combination of the real and the ideal. The tone is both satiric and non-satiric, in that pastoral and romantic conventions are accepted and satirized at the same time.
326. Cunningham, Dolora G. "The Return to Laughter", *SNL*, IX, 29.
A digest of Dr. Cunningham's three lectures at the Oregon *Shak.* Festival entitled "The Dynamics of Shakespearean Comedy".
327. Curry, John V. *Deception in Elizabethan Comedy*. Chicago, 1955.
Rev.: Robert Fricker, *ES*, XL, 322-323.
328. Curry, Walter Clyde. *Shakespeare's Philosophical Patterns*. Louisiana State Univ. Press. Pp. 256.
A reprint of the 1937 edition, with a new introduction and index.
329. Cutts, Anson B. "Third Annual Phoenix Shakespeare Festival", *SQ*, X, 593-596.
330. Cutts, John P. "All's Well That's not Well, or Measure *beyond* Measure", *RN*, XII, 12-14.
Publishes a variation of the "bed-trick" from a MS of c. 1630.
331. ———. "A John Payne Collier Unfabricated Fabrication", *N&Q*, n.s., VI, 104-106.
A paper published by Collier in 1845, "John Wilson, the singer in 'Much Ado About Nothing,' a Musical Composer in Shakespeare's Plays", is substantiated in almost every detail by a 17th century song-book, formerly in the Drexel collection, and now in the Music Collection of the New York Public Library.
332. ———. "Notes on 'Othello'", *N&Q*, n.s., VI, 251-252.
Detailed consideration of the importance of the willow song in *Oth.* *Shak.* adapted a known willow song to suit his dramatic purposes, using it as he frequently used other songs, to heighten female melancholy and to reveal its psychological causes. Attempts to refute M. R. Ridley's contention that IV.iii.35 should be assigned to Emilia.
333. ———. "A Reconsideration of the Willow Song", *Journal of the American Musicological Society*, X (1957), 14-24.
334. ——— (ed.). *Seventeenth Century Songs and Lyrics*. Univ. of Missouri Press. Pp. + 460.
335. D'Agostino, Nemi. *Shakespeare e il Rinascimento*. Trieste: Università degli Studi. Istituto di Filologia Germanica, III. Pp. 23.
336. Dahinten, Gisela. *Die Geisterszene in der Tragödie vor Shakespeare*. Göttingen, 1958.
Rev.: Robert Adger Law, *JEGP*, LVIII, 685-687.
337. Daniel, Samuel. *The Civil Wars*, ed. by Laurence Michel. Yale Univ. Press, 1958.
Rev.: *Seventeenth Century News*, XVI (1958), 38-39; G. Blakemore Evans, *JEGP*, LVII (1958), 808-810; Kenneth Muir, *SQ*, X, 442-443; *TLS*, Sep. 25, p. 547; Joan Rees, *MLR*, LIV, 587-588; Arthur Colby Sprague, *MLN*, LXXIV, 356-363.
338. Danks, K. B. "The Bibliographical and Psychological Fallacies in Pollard's Second Proposition", *N&Q*, n.s., VI, 439-440.
Argues against the proposition that the entry of a play in the *Stationer's Register* to one person and its assignment to another person on the same day argues improper trade conduct. Discusses the legality of transfers.
339. ———. *Decem Rationes: A Shake-*

- spearean Monograph. London: Witherspoon, Centaur Press. Pp. 44.
340. Dannenfeldt, Karl H. "Egypt and Egyptian Antiquities in the Renaissance", *Studies in the Renaissance*, VI, 7-27. With passing references to *Shak.* allusions to mummy and (in sonnet 123) to reerected pyramids.
341. David, Richard. "Actors and Scholars: A View of Shakespeare in the Modern Theatre", *SS* 12, pp. 76-87. A good production must harmonize the fruits of scholarship with the demands of theatre. Every *Shak.* play "has one overall shape, style, pattern, essence which any translation into modern terms must preserve; and . . . within this overall pattern there are contrasts and balances of tone, temper, and even of convention, that must be carefully observed if the structure is to stand".
342. Davis, Edward. "Shakespeare and Religion", *Jewish Affairs* (Johannesburg), Aug., pp. 45-47.
343. Davis, Jack M. and J. E. Grant. "A Critical Dialogue on Shakespeare's Sonnet 71", *Texas Studies in Literature & Language*, I, 214-232. *Shak.*'s sonnet is used to illustrate a variety of critical approaches—Neo-Aristotelian, Archetypal, and Eclectic. On "the way words modify one another in poetry", and hence on the inadequacy of paraphrastic criticism.
344. Davril, Robert. "Eighth International Shakespeare Conference", *EA*, X (1957), 470-471.
345. Dawson, Giles E. "Robert Walker's Editions of Shakespeare", *Studies in the English Renaissance Drama* (no. 222), pp. 58-81. A study of "the first publisher to assail vigorously and purposefully the principle of perpetual copyright".
346. Debnicki, A. "Shakespeare in the British Theatre", *Pamiętnik Teatralny* (Warsaw), VII, 545-554.
347. De Julio, A. M. and P. W. Bikle. "Group of Grope; or, Shakespeare's Seven Ages of Man and Group Dynamics: An Informal Discussion", *Educational Forum*, XXIII, 351-356.
348. Deming, Barbara. "The World of Hamlet", *Tulane Drama Review*, Winter, pp. 36-44. Seeks a coherence of plot and character in *Ham.* to refute Eliot's criticism. *Ham.* seen as a collection of individual protests.
349. Deutsche Shakespeare - Gesellschaft. *Jahrestagung*. Weimar: Thüringische Landesbibliothek.
350. Dibb, Frank. "Hamlet", *Plays and Players*, Ap. pp. 14-15. Photographs and detailed description of the Birmingham Repertory Theatre's production of *Ham.*
351. Dickey, Franklin M. *Not Wisely but Too Well: Shakespeare's Love Tragedies*. San Marino, Calif., 1957. Rev.: Kenneth Muir, *RES*, n.s., X, 86-88.
352. Dickinson, Donald Hugh. "The Two Queens in *Hamlet*", *Drama Critique*, II, 106-119.
353. Diekamp, Leo. "Die Deutsche Shakespeare-Gesellschaft im Geschäftsjahr 1958/59", *Sl*, XCV, 342-348.
354. Dobrev, Č. "Chamlet", *Septemvri Sofija*, X. ix (1957), 177-182.
355. Donner, H. W. "She Should Have Died Hereafter", *ES*, XL, 385-389. As Kittredge and so few others have observed, in *Mach.* V.v.17 "should" means "inevitably" and line 18 merely "repeats and expands" line 17.
356. Dormetsan, C. F., arr. *A First Set of Pieces from six plays*, ed. and arr. for two descant or two tenor recorders [Score apart]. London: Universal Edn., 1958.
357. Dort, Bernard. "Coriolan, pièce fasciste?", *Théâtre Populaire* (Paris), no. 29 (1958).
358. Driver, T. F. "To-do About Ado", *Christian Century*, LXXVI, 1155-1156. Sir John Gielgud's New York production of *Much.*
359. Dunlap, James Francis. "Queen City Stages: Professional Dramatic Ac-

- tivity in Cincinnati; 1837-1861", *DA*, XX, 797-799.
Reference to performances of *Ham.*, *Macb.*, *R III*.
360. Dunn, T. A. *Philip Massinger*. London, 1957.
Rev.: R. A. Foakes, *SQ*, X, 119; J. A. Bryant, Jr., *Sewanee Review*, LXVIII, 702; Philip Edwards, *RES*, n.s., X, 198-199.
361. Dymling, Carl Anders. *Hamlet's Age*. Stockholm, 1956.
Rev.: Hermann Heuer, *SJ*, XCV, 336-337.
362. Eckhoff, Lorentz. *Shakespeare: Spokesman of the Third Estate*, tr. by Ragnar I. Christopherson. Oslo, 1954. New York: Humanities Press, 1957. Pp. xiv + 201.
Rev.: Charles S. Felver, *SQ*, X, 110-111.
363. Edinborough, Arnold. "The Laurels of Stratford, Ontario, Need Pruning", *SQ*, X, 577-580.
364. Ehrl, Charlotte. *Sprachstil und Charakter bei Shakespeare*. Heidelberg, 1957.
Rev.: Ludwig W. Kahn, *SQ*, X, 240-241.
365. Elling, Christian. *Shakespeare: Indsyn i Hans Verden og Dens Poesi* (Shakespeare: Insight into his World and Poetry. First Part.). Copenhagen: Gyldendal. Pp. 164.
366. Elliott, G. R. *Dramatic Providence in "Macbeth"*: A Study of Shakespeare's Tragic Theme of Humanity and Grace. Princeton Univ. Press, 1958.
Rev.: W. E. D. Atkinson, *RN*, XII, 114-116; Ray L. Heffner, Jr., *SQ*, X, 234-236; Robert Adger Law, *Southwest Review*, XLVIII (1958), 178-179; Philip Leon, *Hibbert Journal*, LVII (1958), 90-92; *New Statesman*, Nov. 29, 1958, pp. 772-773; J. A. Bryant, Jr., *Sewanee Review*, LXVII, 695-696; Ruth Mohl, *Seventeenth-Century News*, XVII, 8-9; Hermann Heuer, *SJ*, XCV, 337-338.
367. ———. "The Initial Contrast in *Lear*", *JEGP*, LVIII, 251-263.
Lear's admirable wisdom and temper at the start of the play contrast with his "cruel, subhuman wrath" when provoked by Cordelia's proud obstinacy. He "exemplifies what may happen to Everyman when he lets himself be governed by the 'Dragon', i.e., the Devil, of pride and 'wrath'".
368. Ellis, John C. "Character and Action in *King Lear*, A Reconsideration of some Recent Criticism", *DA*, XX, 1764-1765.
Argues for the credibility of Lear's action and for his consistency as a tragic figure. Reconsiders the criticism of Elmer E. Stoll, L. L. Schücking, G. Wilson Knight.
369. Emery, John P. "Henry V Exonerated", *SNL*, IX, 37.
The New York Old Vic production of *H. V* failed to bring out counter-balancing characteristics that degrade Henry.
370. Émory, Léon. "La Vision Shakespearienne du Monde et de l'Homme", *Les Cahiers Libres* (Lyon), pp. 68-92.
Shak.'s philosophical attitude as revealed by close examination of his plays. (Cf. 1958 bibl., no. 395.)
371. Emslie, MacDonald. "Shakespeare's *Henry VIII*, V, ii, 25-31", *The Explicator*, XVII, no. 29.
Henry's reference to "one above 'em yet" can refer to his own presence on the upper stage. This "prevents the partial identification of king with God being felt with any great explicitness".
372. Engel, Claire-Elaine. "Corneille a-t-il Connu Cymbeline?", *Revue des Sciences Humaines*, Fasc. 95, pp. 327-330.
Analogies between *Clitandre* and *Cym.* suggest the possibility that an English-speaking friend narrated the latter to Corneille.
373. ———. "Tristan et Shakespeare", *Revue de Littérature Comparée*, XXXIII, 234-238.
Notes some correspondences between Tristan l'Ermile's *La Folie du Sage* and certain scenes in *Ham.* and *Romeo*.
374. England, Martha Winburn. "The Grass Roots of Bardolatry", *Bulletin of the*

- New York Public Library*, LXIII, 117-133.
Garrick's Stratford Jubilee of 1769, the first *Shak.* festival of national scope, was "a true prefiguration of romantic attitudes toward Shakespeare".
375. Enright, Dennis J. *The Apothecary's Shop: essays on literature*. London: Secker & Warburg, 1957.
Includes "Coriolanus: Tragedy or Debate?", pp. 32-53.
376. Ertuğrul, Muhsin. "Hamlet münasebetiyle", *Türk Tiyatrosu* (Istanbul), Oct., pp. 11-14, 33.
On productions of *Ham.* in recent decades. The entire issue of *Türk Tiyatrosu* is illustrated with photographs of *Shak.* productions, mainly of *Ham.* The cast of a current Istanbul production appears on pp. 18-19.
377. Evans, G. Blakemore. "Garrick's 'The Fairies' (1775): Two Editions", *N&Q*, n.s., VI, 410-411.
There are two editions of the 1775 Garrick adaptation of *Dream*, printed by J. and R. Tonson and S. Draper, and not one as previously supposed. The first is distinguishable from the second by differences in the cast listing, as well as in printing differences.
378. —. "Shakespeare's 'I Henry IV' and Nashe", *N&Q*, n.s., VI, 250.
Old Dick of Lichfield in Nashe's *Have with you to Saffron-Walden* may have been a partial inspiration for Falstaff, whose self-praise in II. iv. 445ff. echoes Nashe (ed. McKerrow, III, 5-6).
379. Everitt, E. B. *The Young Shakespeare: Studies in Documentary Evidence*. Copenhagen, 1954.
Rev.: Robert Fricker, *ES*, XL, 320-321.
380. "Exporting Shakespeare", *The Listener*, LXI, 322.
381. Fairfax-Lucy, Alice. *Charlecote and the Lucys: The Chronicle of an English Family*. Oxford Univ. Press, [1958].
Rev.: A. L. D. Kennedy-Skipton, *SQ*, X, 616-617.
382. Feldman, A. Bronson. "Portals of Discovery", *American Imago*, XVI, 78-107.
Historical and psychological correspondences between events in Edward de Vere's life and *Errors* reinforce Mr. Bronson's belief that de Vere may have been the author of *Shak.*'s plays. (See rejoinder below by Gordon Ross Smith.)
383. Findlater, Richard. *Six Great Actors*. London: Hamish Hamilton. Pp. 192.
David Garrick, John Philip Kemble, Edmund Kean, W. C. Macready, Henry Irving, and Sir Johnston Forbes-Robertson.
384. Fineman, Daniel A. "Maurice Morgann", *TLS*, Aug. 14, p. 471.
A request for materials relevant to a prospective edition of Morgann's *Shak.* criticism.
385. Finney, Gretchen Ludke. "Music: a Book of Knowledge in Renaissance England", *Studies in the Renaissance*, VI, 36-63.
With several references to musical analogies in *Shak.*
386. "The First Performance of *Hamlet* on the Stage of the Vilna Academic Drama Theatre Today", *Literatura ir Menas* (Vilnius, Lithuania), Jun., No. 24, p. 1.
387. Flatter, Richard. "Hecate, 'The Other Three Witches', and their Songs", *SJ*, XCV, 225-237.
Reaffirms, mainly by analysis of Folio stage directions, *Shak.*'s authorship of the Hecate scene. See *SJ*, XCIII, 196-210 (1957 bibl., no. 343) with John P. Cutts' rebuttal in *SJ*, XCIV, 200-202 (1958 bibl., no. 348).
388. —. *Macbeth*. Frankfurt, 1958.
Rev.: Hermann Heuer, *SJ*, XCV, 338-339.
389. —. *Shakespeare: Hamlet*. Frankfurt am Main: M. Diesterweg. Pp. 67.
Analysis and commentary similar to the author's on *Macb.* (1958 bibl., no. 419). Plus extracts from *Ham.* commentaries since Garrick. For school use, but valuable for general readers.
390. Flint, M. K. and E. J. Dobson. "Weak Masters", *RES*, n.s., X, 58-60.

- In *Temp.* V.i.41 "masters" means "instruments" and apparently derives through blending from the obsolete "mister" (from OF *mestier* and popular Latin *misterium* for *ministerium*). Not surprisingly, "minister" appears in comparable *Shak.* contexts.
391. Fodor, A. "Shakespeare's Portia", *American Imago*, XVI, 49-64.
A psychological interpretation of *Merch.*, its attendant anti-semitism, and the socio-psychological circumstances surrounding its composition.
392. Fogel, Ephim G. "The Case for Internal Evidence (8): Salmons in Both, or Some Caveats for Canonical Scholars", *Bulletin of the New York Public Library*, LXIII, 292-308.
A warning against the abuse of internal evidence in solving problems of ascription, with frequent allusion to the practice of *Shak.* scholars and critics.
393. Folger Booklets on Tudor and Stuart Civilization. Washington, 1958. (See 1958 bibl., nos. 357, 581, 624, 872, 873, 955.)
Rev.: Waveney R. N. Payne, *SQ*, X, 98-99; J. B. Fort, *EA*, XII, 160.
394. Forster, Peter. "Ruff and Tumble", *Spectator*, Jun. 12, p. 855.
Dream at Stratford-on-Avon.
395. Fox, Levi. "The Shakespeare Memorial Library, Stratford-upon-Avon", *Ohio State University Theatre Collection Bulletin*, VI, 5-7.
Notes on the nature and extent of the collections in the *Shak.* Memorial Library.
396. Foxon, D. F. *Thomas J. Wise and the Pre-Restoration Drama*. Oxford Univ. Press, for the Bibliographical Society. Pp. 41.
Rev.: *TLS*, Jun. 5, p. 344.
397. Frank, Joseph. "A Second Early Newspaper Allusion to Shakespeare", *SQ*, X, 446.
A reference to Falstaff's "Ragged Regiment" in *Mercurius Aulicus*, Ap. 9-16, 1643.
398. Frankis, P. J. "Two Minor French Lyric Forms in English", *NM*, LX, 66-71.
- Mentions the occurrence of the *aube* theme in *Romeo* III. v. 1-36.
399. Fredén, Gustaf. *William Shakespeare*. Stockholm, 1958.
Rev.: Harald Elovson, *Moderna Språk*, LIII, 55-57.
400. "Free Will—Adult Western Version", *Time*, Jun. 8, p. 48.
Review of a London performance of a Western adaptation of *Dream*, produced by students of Howard Payne College.
401. French, Carolyn S. "Shakespeare's 'Folly': *King Lear*", *SQ*, X, 523-529.
Lear is, among other things, "a play about Christian folly, which is paradoxically to be interpreted as a kind of wisdom". Awareness of this is essential to appreciation of *Lear* in the theatre.
402. Freudenstein, Reinhold. *Der bestrafte Brudermord. Shakespeares "Hamlet" auf der Wanderbühne des 17. Jhd.* Hamburg, 1958.
Rev.: T. W. Baldwin, *JEGP*, LVIII, 681-682.
403. Fricker, Robert. "Shakespeare und das Englische Romantische Drama", *SJ*, XCV, 63-81.
While insisting that *Shak.*'s influence was great, rejects the view that that influence caused the weaknesses of English Romantic drama.
404. Friedman, William F. and Elizebeth S. *The Shakespearean Ciphers Examined*. Cambridge Univ. Press, 1957.
Rev.: J. C. Maxwell, *RES*, n.s., X, 88-89; C. G. Thayer, *Books Abroad*, XXXIII, 88; R. A. Foakes, *English*, XII:67, 20-21.
405. Friis, Niels. "Berömt Shakespeare-Spil Opføres i Randers", *Randers Amtssavis*, Jul. 4.
A.Y.L. tour through Denmark. Review of the performance in the Randers-Theatre.
406. Frings, Josef Kardinal. "Zweifel und Glaube: Shakespeare in Unserer Zeit", *SJ*, XCV, 7-9.
Let us hope that the appeal of *Shak.*'s tragedies in this present age of doubt marks a transition, as for

- Shak.*, to the "Klarheit, Wahrheit und Gnade" of the late plays.
407. Fuchs, Aleš. "*Macbeth* Jozefa Budského", *Divadlo* (Praha), X³, 228-232.
Discusses the production of *Macb.* directed by J. Budský in the Slovak National Theatre, Bratislava. With illustrations.
408. Funke, Otto. *Epochen der Neueren Englischen Literatur*. 2., verb. Aufl. München: Hueber, 1958. Pp. 277. Pp. 56-68 on *Shak.*
409. Gardner, Helen. "'As You Like It'", *More Talking of Shakespeare* (no. 411), pp. 17-32.
410. Gargi, Balwant. "Kráľ bez koturnů", *Literárni noviny* (Praha), Oct. 24.
Indian writer reviews the Stratford *Lear* with Charles Laughton, whom he calls "the most plebeian Lear in history".
411. Garrett, John (ed.). *More Talking of Shakespeare*. London: Longmans, Green. Pp. ix + 190.
Twelve lectures delivered at the *Shak.* Memorial Theatre's Summer Schools, 1954-1958. See nos. 314, 409, 544, 550, 574, 583, 613, 831, 836, 850, 893, 928.
Rev.: *TLS*, Ap. 24, p. 239.
412. Gates, W. B. "Shakespearean Elements in Irving's *Sketch Book*", *American Literature*, XXX, 450-458.
413. Geco, Gj. "*The Merry Wives of Windsor* at the National Theatre", *Nendoria* (Albania), VI, 220-228.
414. George, G. "Stratford", *Saturday Night* (Canada), May 23, pp. 14-15.
Stratford, Ontario *Shak.* Festival.
415. Gérard, Albert. "Meaning and Structure in *Troilus and Cressida*", *ES*, XL, 144-157.
Troi. shows "the victory of Greek materialism over Trojan idealism" and of *Troilus*' "emotional idealism" over Hector's "moral idealism". The last half of *Troi.* traces the "disintegration of the values" presented earlier and reflects *Shak.*'s "deeply-considered philosophical conviction that life is a tale that signifies nothing".
416. Gerber, Richard. "Elizabethan Convention and Psychological Realism in the Dream and Last Soliloquy of 'Richard III'", *ES*, XL, 294-300.
417. Germer, Rudolf. "Die Bedeutung Shakespeares für T. S. Eliot", *SJ*, XCV, 112-132.
Shak. elements in Eliot's poems, especially "Prufrock" and "The Waste Land".
418. Gerstner-Hirzel, Arthur. *The Economy of Action and Word in Shakespeare's Plays*. Bern, 1957.
Rev.: Franklin Dickey, *SQ*, X, 445.
419. Gesner, Carol. "*The Tempest* as Pastoral Romance", *SQ*, X, 531-539.
Proposes Longus' *Daphnis and Chloe* as an important influence on *Temp.*, possibly a direct and primary influence.
420. Gestetner, J. M. *Shakespeare's Midsummer Night's Dream*. New issue. London: Pitman, 1958. Pp. 32.
A commentary and questionnaire.
421. Gheorghiu, Mihnea. *Scene d in viata lui Shakespeare* (Scenes from Shakespeare's Life). Bucuresti: Editura Tiner et ului, 1958. Pp. 351.
422. Gibian, George. *Tolstoj and Shakespeare*. The Hague, 1957.
Rev.: Edgar H. Lehrman, *SQ*, X, 242; Zdeněk Stříbrný, *Philologica Pragensia*, II, 92-93; Ladislav Zdražil, *Československá rusistika*, IV, 239.
423. Gielgud, John. "A Shakespearean Speaks his Mind", *Theatre Arts*, Jan., pp. 69-71.
424. Gilbert, Allan. *The Principles and Practice of Criticism: Hamlet, The Merry Wives, Othello*. Wayne State Univ. Press. Pp. vii + 152.
425. Gilder, Rosamond. "Helene Modjeska Grande Comédienne Polonaise et Américaine", *Le Théâtre en Pologne*, I (May-June), 15-26.
426. Glicker, F. J. "Shakespeare Made a Hit with My Sixth Grade", *Instructor*, LVIII, 64 ff.
427. Goldsmith, Robert Hillis. *Wise Fools in Shakespeare*. Michigan State

- Univ. Press, 1956. Liverpool Univ. Press, 1958.
Rev.: Philip Edwards, *MLR*, LIV, 628.
428. Gomme, Andor. "*Timon of Athens*", *EC*, IX, 107-125.
In large part a criticism of G. Wilson Knight's views on *Tim*. "In the end, the society, and Timon with it, appears too decadent, too unnatural for Shakespeare's purpose; and the only action which could develop out of the original situation proved a moral and artistic impasse".
429. Goodfellow, D. M. "*Love's Labour's Lost*", *Carnegie Magazine*, XXXIII, 125-128.
Interpretation and historical background of *L.L.L.*
430. Götz, František. "Na vrcholu sezóny", *Divadelní noviny* (Praha), Dec. 23, pp. 1-2.
Leading Czech critic reviews two memorable productions of the new season in Prague: *Cor.* at the Army Theatre and *Ham.* at the National Theatre.
431. Granville-Barker, Frank. "*Coriolanus*", *Plays and Players*, Sep., p. 13.
Peter Hall's *Cor.* at Stratford-on-Avon.
432. ———. "Mistress of Comedy", *Plays and Players*, Oct., p. 7.
Review of the career of Vivian Leigh, including discussion of many of her *Shak.* roles.
433. ———. "Stratford and its Directors", *Plays and Players*, Ap., pp. 8-9.
Discussion of the approach of Glen Byam Shaw, the retiring director, and his successor, Peter Hall.
434. Green, David Bonnell. "A Shakespeare Allusion in *Far From the Madding Crowd*", *SQ*, X, 129.
T.G.V. I.iii.85 occurs in the prose description of Bathsheba in chap. 18. Hardy's reminiscence, while "exquisitely appropriate", may have been unconscious.
435. Green, William. "Shakespeare's Garter Play: *The Merry Wives of Windsor*", *DA*, XX, 1013-1014.
It is probable that George Carey, Lord Hunsdon, commissioned *Shak.* to write *Wives*, his sole play about contemporary life, for production at Court on St. George's day, 1597. This depends on a dating theory of Leslie Hotson.
436. ———. "Shakespearian Alterations—Manchester style", *SNL*, VIII (1958), 18.
437. Griffin, Alice. "The Shakespeare Season in New York 1958-1959", *SQ*, X, 569-572.
438. Grivelet, Michel. *Thomas Heywood et le Drame Domestique Elizabéthain* (Collection des Etudes Anglaises, 4). Paris: Didier, [1957]. Pp. [412].
Rev.: Otelia Cromwell, *SQ*, X, 120; Allan Holaday, *MLN*, LXXIV, 538-540.
439. Gross, Fannie. *Shakespeare Quix Book*. New York: Thomas Y. Crowell Co. Pp. viii + 215.
2000 questions and answers on all *Shak.*'s plays. Some first appeared in *Saturday Review*'s "Your Literary IQ".
440. Gross, Seymour L. "Hamlet and Heyst Again", *N&Q*, n.s., VI, 87-88.
In treating the consequences of a dead father's influence upon his son, Conrad's *Victory* reflects *Hamlet*.
441. Grzegorzczak, P. "Hamlet w nowym spojrzeniu", *Twórczość* (Warszawa), XII., vi (1956), 172-175.
442. Guerin, Daniel. "Shakespeare à Stratford", *Les Lettres Nouvelles*, no. 67 (Jan.), pp. 85-96.
The English are too concerned with commercializing and nationalizing *Shak.*, at the expense of his universality.
443. Guimard, Paul. "*Henri IV* de William Shakespeare", *L'Avant-Scène*, Jul., p. 44.
Discussion of the Roger Planchon production at the Théâtre de la Cité.
444. Guthke, Karl S. "Gerstenberg und die Shakespearedeutung der deutschen Klassik und Romantik", *JEGP*, LVIII, 91-108.
445. Guthrie, W. T. "My Part in the Stratford Adventure", *Maclean's Magazine*, Nov. 21, pp. 13-15, 84-86 ff.

An excerpt from Guthrie's *A Life in the Theatre* concerning the Stratford, Ontario *Shak.* festival.

446. Habart, Michel. "Clés pour Coriolan", *Europe*, Mar. (1958), pp. 103-113.
447. Hagemann, Gustav. *Shakespeare's Macbeth. Gestalt und Gehalt*. Sonderdruck aus der Zeitschrift *Das Studienseminar*, III. Frankfurt am Main: Moritz Diesterweg, 1958.
Rev.: Hermann Heuer, *SJ*, XCV, 338-339.
448. Hakkebush, V. "Shakespeare on the English Stage", *Vsevit* (Kiev), Ap., pp. 128-133.
449. Hall, Peter. "On Speaking Shakespeare", *Times*, Dec. 22, 1958, p. 5.
Musical analogy used to emphasize the need to sing the poetic impression.
450. Hall, Vernon, Jr. "Julius Caesar: A Play Without Political Bias", *Studies in the English Renaissance Drama* (no. 222), pp. 106-124.
"Any attempt to read political attitudes, modern or Renaissance, into *Julius Caesar* falsifies the play".
451. ———. *Renaissance Literary Criticism: a study of its social content*. Gloucester, Mass.: P. Smith. Pp. 260.
452. Halliday, Frank E. *Shakespeare and His Critics*, rev. ed. London, 1958.
Rev.: Hermann Heuer, *SJ*, XCV, 327; Ivor Brown, *Drama*, Autumn, p. 39.
453. "Hamlet". Title of reviews of a production of *Ham.* in Varberg, Sweden, by Gösta Andrén, *Arbetet*, Jul., p. 19; Gösta Andrén, *Ny Tid*, Jul., p. 18; Tord Baeckström, *Göteborgs Handels- och Sjöfartstidning*, Jul., p. 18; Alex Esser, *Kvallsporten*, Jul., p. 18.
454. "Hamlet", *Theatre World*, Sep., p. 9.
Production of *Ham.* by the Youth Theatre, directed by Michael Croft.
455. "Hamlet on TV", *America*, Mar. 14, p. 698.
Du Pont Show of the Month.
456. Hammerle, Karl. "Ein Muttermal des deutschen Pyramus und die Spenerechos in *A Midsummer-Night's Dream*", in *Anglistische Studien Friedrich Wild zum Siebzigsten Geburtstag*, ed. by K. Brunner, et al., pp. 52-66. Wien: Braumüller, 1958.
457. Hampshire, Stuart. "Pleasures of Rhetoric", *Encounter*, Nov., p. 61.
On the Stratford production of *Cor.*, a "political play" with "none of the elements of tragedy or of the poetry of tragedy".
458. Harada, Shigeo. "The Be + Going + To Infinitive Form in Shakespeare", *Otsuka Festschrift* (no. 193), pp. 317-322.
459. Harrier, Richard C. "Troilus Divided", *Studies in the English Renaissance Drama* (no. 222), pp. 142-156.
"The theme of the play, illustrated by the extremes of Troilus and Thersites, is the interrelation of value and honor as they may be affected by the human will".
460. Harris, Bernard. "Introducing Shakespeareana", *Books* (London), Sep-Oct., pp. 156-162.
An introduction to good modern books on *Shak.*'s life and times, theatre, plays, etc., with a list of suggested reading.
461. Harrison, G. B. *A Second Jacobean Journal*, Being a Record of Those Things Most Talked of during the Years 1607 to 1610. Univ. of Michigan Press, 1958. pp. x + 278.
Rev.: Allegra Woodworth, *SQ*, X, 437-438; Vernon Hall, Jr., *RN*, XII, 35-36; William F. Irmischer, *Arizona Quarterly*, XV, 171-173.
462. ———. *Shakespeare at Work: 1592-1603*. (Ann Arbor Paperbacks). Univ. of Michigan Press, 1958.
Rev.: Hermann Heuer, *SJ*, XCV, 331; Aerol Arnold, *Personalist*, XL, 219.
463. Harrison, Peter. "A 'Tempest' with Music", *Twentieth Century*, Jul., pp. 23-25.
Discussion of Purcell's music for *Temp.*, and of the Old Vic production with Purcell's music.
464. Hartnoll, Phyllis. "Three Centuries of Drama", *Theatre Notebook*, XIII, 137.
Discussion of a project recently

- completed by the Readex Microprint Corporation of New York, the microfilming of a collection of over 5,000 dramas, including much *Shak.* and related material.
465. Harvey, P. "Much Ado About Nothing", *Theoria* (Univ. of Natal), XI (1958), 32-36.
466. Hastings, William T. "Shakspere Was Shakespeare", *American Scholar*, XXVIII, 479-488.
A discussion and rejection of the anti-Stratfordians.
467. Hauser, John N. "The Shakespearean Controversy: A Stratfordian Rejoinder", *American Bar Association Journal*, XLV, 704-707, 765-766.
See ante, XLV, 143, 237.
468. Hawkes, Terry. "Love in King Lear", *RES*, n.s., X, 178-181.
Goneril's and Regan's use of 'love' in l.i. 56ff. probably involves a homonymic pun on 'love' from OE *lofan*, 'to appraise, estimate or state the price or value of'. Cordelia's usage involves no such pun. The implied opposition hints at, "in miniature, the movement of the whole play".
469. Hawley, James A. "Touring with Benson", *Ohio State University Theatre Collection Bulletin*, VI, 25-30.
Details on the staging of a late 19th century production of *Ham.* by the Benson company.
470. Hayes, Richard. "Stage", *Commonweal*, LXXI, 104-105.
Remarks on the nature of the comedy in *Much* in terms of Sir John Gielgud's New York production.
471. Hegenbarth, Josef. *Zeichnungen zu fünf Shakespeare-Dramen*. Mit Erläuterungen und einem Nachwort von Wolfgang Balzer. Köln-Berlin: N. J. Hoffmann, 1958. Pp. 307.
Rev.: Hermann Heuer, *SJ*, XCV, 323-324.
472. Heilman, Robert B. *Magic in the Web: Action and Language in Othello*. Univ. of Kentucky Press, 1956.
Rev.: Aerol Arnold, *Personalist*, XXXIX (1958), 94-95; J. M. Nosworthy, *RES*, n.s., X, 331.
473. Helsztyński, Stanisław. "Pobyty Profesora Allardyce Nicolla w Polsce 29. IX—14. X. 1958", *Kwartalnik Neofilologiczny*, VI, 45-50.
474. Henneberger, Olive. "Report Me and My Cause Aright . . .", *English Studies in Africa* (Johannesburg), II, 48-58.
A character analysis of Prince Hamlet in opposition to that in Rebecca West's *The Court and the Castle* (see 1957 bibl., no. 899).
475. Hennings, Elsa. *Shakespeares Maß für Maß*. Vortrag. Veröffentlichungen d. Universitäts-Gesellschaft Hamburg, XI. Hamburg: Univ.-Ges., 1958.
476. Hensel, Georg. *Elisabethanisches in England. Reise zu Hamlet in Stratford-upon-Avon 1956*. Wuppertaler Bühnen. Programmblätter f.d. Spielzeit 1957/58.
477. Hergel, Frederik. "The Folger Shakespeare Library", *Bokvännen*, XII (1957), 43-45.
478. Hergšić, Ivo. *Shakespeare, Molière, Goethe. Književno-kazališne studije*. Zagreb: Zora, 1957. Pp. 300.
479. Heuser, Georg. *Die aktlose Dramaturgie W. Sh's. Eine Untersuchung über das Problem der Akteinteilung und angeblichen Akstruktur der Sh-schen Dramen*. Marburg, Phil. Diss., 1956.
Rev.: T. W. Baldwin, *JEGP*, LVIII, 682-685.
480. Hewes, Henry. "Broadway Postscript", *Saturday Review*, Oct. 13, pp. 32-33.
Sir John Gielgud's New York production of *Much*.
481. ———. "Broadway Postscript: Macbeth, Jr.", *Saturday Review*, Aug. 15, pp. 25-26.
Production of *Macb.* at the Boston Arts Center.
482. ———. "Theatre", *Saturday Review*, Aug. 22, p. 23.
Production of *All's W.* at Stratford, Conn., and *Caesar* by New York *Shak.* Festival.
483. Highfill, Philip, Jr. "Biography in Brief: James Quin, Actor", *SNL*, IX, 6.
Discussion of Quin in *Shak.* roles.

484. ——. "Junius Brutus Booth", *SNL*, VIII (1958), 23.
 Rev.: George Winchester Stone, *SQ*, IX (1958), 402-403.
485. Hjaltegaard, Simon. "Romeo og Julie-et. Rystende Skaebnedrama", *Dagens Nyheder* (Copenhagen), Jul. 18.
 On *Romeo*, "a thrilling drama of Destiny".
486. Hobson, Wilder. "This Resounding Shakespeare Year", *Newsweek*, Ap. 27, pp. 109-112.
 Direction at Stratford-on-Avon, the centenary season and Paul Robeson's *Oth.*
487. Hockey, Dorothy C. "The Patch Is Kind Enough", *SQ*, X, 448-450.
 The Gobbo scene beginning *Merch.* II. ii recalls Jacob's deception of Isaac in *Genesis* xxvii, thus dramatizing what Shylock had alluded to in *I.iii.* 72-75. It reflects the importance of association in *Shak.*'s creative process and it implies "an at least partially comic purpose in the character of Shylock".
488. ——. "The Trial Pattern in *King Lear*", *SQ*, X, 389-395.
 "The movement of the plot, the character of Lear's mind, and, above all, the larger meaning of the play have been dramatized with incredible aptness as trials". The supremacy of love over justice is thereby made evident.
489. Hodges, C. Walter. "The Lantern of Taste", *SS* 12, pp. 8-14.
 Reconstructions of the Elizabethan theatre reflect the fluctuating national tastes of their creators.
490. Hoeniger, F. David. *Shakespeare and his Theatre: Participants' Manual* Prepared by F. David Hoeniger and the Canadian Association for Adult Education. Toronto: Canadian Association for Adult Education. Pp. 183.
491. H. fmann, Klaus. "Der Maulwurf oder das Problem der Geister. Eine Hamlet-Studie", *Theater u. Zeit* (Wuppertal), V.iv. (1957/58), 6-8.
492. Hogan, Charles Beecher. *Shakespeare in the Theatre, 1701-1800*. Oxford Univ. Press, 1956.
493. Holland, Norman N. "Measure for Measure: The Duke and the Prince", *Comparative Literature*, XI, 16-20.
 Interpreters of *Meas.* must recognize the Duke's "probable descent from Cesare Borgia". The reasons given for appointing Angelo all appear in Gentillet's account of Borgia's use of Remirro de Orco as a deputy.
494. Hollander, John. "Twelfth Night and the Morality of Indulgence", *Sewanee Review*, LXVII, 220-238.
 In *Twel.*, *Shak.* set out to write a moral comedy opposite in type to the comedies of Jonson. The whole play is built "on the active metaphor of surfeiting the appetite", such surfeit "leading to the rebirth of the unencumbered self".
495. Holmes, Martin. "The Shadow of the Swan", in *Essays and Studies*, 1959, ed. for the English Association by D. M. Stuart, n.s., XII, 58-72.
 Bardolatry too often makes us misinterpret *Shak.*'s young men, condemning them "because they do not conform to the standards of conduct that we have arbitrarily set up for them".
496. Honigmann, E. A. J. "Shakespeare's Plutarch", *SQ*, X, 25-33.
 The Roman plays reflect a more broadly based indebtedness to Plutarch than has been recognized. The "comparison" chapters have been especially neglected.
- 496a. Hook, Frank S. "The Manuscript Alterations in the Honeyman First Folio", *PBSA*, LIII, 334-338.
 The seventeenth-century and later alterations have no significance for modern textual scholars.
497. Hope-Wallace, Philip. "Theatre", *Time and Tide*, Jan. 3, p. 12.
 Old Vic production of *Macb.*
498. ——. "Theatre", *Time and Tide*, May 2, p. 502.
All's W. at Stratford-on-Avon.
499. ——. "Theatre", *Time and Tide*, Jun. 13, pp. 676-677.
Dream at Stratford-on-Avon.

500. ———. "Theatre", *Time and Tide*, Jul. 18, p. 780.
Olivier's *Cor.* at Stratford-on-Avon, and Gielgud's solo recital at the Queens Theatre.
501. ———. "Theatre", *Time and Tide*, Sep. 12, p. 986.
Old Vic production of *A.Y.L.*
502. Hopkinson, Tom. "Mood of the Month—II", *London Magazine*, V, iii (1958), 36-41.
On *Temp.*
503. Horn, Robert D. "Oregon Shakespeare Festival: The New Theatre", *SQ*, X, 581-585.
504. Hosley, Richard. "The Discovery-Space in Shakespeare's Globe", *SS* 12, pp. 35-46.
Proposes that "the Globe discovery-space was behind an open doorway in the tiring-house wall (usually, we may suppose, the middle doorway of three)". All three doorways, curtained or uncurtained, might be used simultaneously for multiple discoveries.
505. Hotson, Leslie. "The First Night of 'Twelfth Night'", *TLS*, Jan. 23, p. 47.
Despite Mrs. Keen's objection in *TLS*, Dec. 19 (see 1958 bibl., no. 561), the 1600-01 dating for the Queen's Twelfth Day Festivity at Whitehall is unmistakably correct.
506. ———. *Shakespeare's "Wooden O"*.
London: Hart-Davis. Pp. 335.
Shakespeare was originally played "in the round".
507. Houseman, John and Jack Landau. *The American Shakespeare Festival: the birth of a theater*. New York: Simon and Schuster. Pp. 96.
On the Stratford, Conn., theatre.
Rev.: Louis Marder, *SNL*, IX, 35.
508. Howard, D. R. "Hamlet and the Contempt of the World", *South Atlantic Quarterly*, LVIII, 167-175.
Extreme medieval asceticism—*de contemptu mundi*, stressing the transience of life, the corruption of nature, the evils of society, and the perils of the after life—is represented as a tradition of thought in *Ham.*
509. Howse, Ernest Marshall. *Spiritual Values in Shakespeare*. New York, 1955.
Rev.: Hermann Heuer, *SJ*, XCV, 335.
510. Hoxha, I. "Shakespeare Smiled at Us Heartily: Critical Notes on the Performance of *The Merry Wives of Windsor*", *Nendori* (Albania), VI, 248-264.
511. Hubbell, Lindley Williams. *Lectures on Shakespeare*. Tokyo: Nan'un-do. Pp. 245.
Rev.: briefly in *TLS*, Mar. 13, p. 146.
512. Hughes, Helen Yvonne. "The Unity of Macbeth: A Study of Thematic Imagery", *DA*, XX, 1017.
The thought of *Macb.* is revealed in image themes, the interrelationship of which contributes to the play's unity. The repetition of certain images may have a subliminal effect, heightening the emotional impact of the play.
513. Hulme, Hilda M. "Shakespeare of Stratford", *RES*, n.s., X, 20-25.
Shak.'s diction and patterns of association are sometimes traceable to his Stratford background.
514. ———. "Two Notes on the Interpretation of Shakespeare's Text", *N&Q*, n.s. VI, 354-355.
Prefers bawdy meaning of "poupt" in *Per.* IV. ii. 25 over the meaning of "cheat" or "deceive". Adduces a scurrilous epigram by John Davies. In *Tim.* II. i. 13, "state" means "circumstances regarding livelihood", and "sound" means "safe" or "financially solid".
515. Hunter, G. K. "Hamlet Criticism", *Critical Quarterly*, I, 27-32.
A survey of major trends in post-Bradleyan criticism of *Ham.* *Ham.* shows us "an oppressively true picture of social breakdown and its human consequences, not merely! . . . the fantasy-world of a damaged poetic sensibility".
516. ———. "Shakespeare's Politics and the Rejection of Falstaff", *Critical Quarterly*, I, 229-236.
Differences in critical opinion con-

- cerning Falstaff's rejection typify conflicting attitudes toward the history plays generally. An "undogmatic subtlety of approach is certainly needed if we are to hold together in a sympathetic unity the multifarious perceptions of the English History Play".
517. Hynes, Sam. "The Rape of Tarquin", *SQ*, X, 451-453.
However incompletely, in Tarquin *Shak.* "has created a prototype of his later tragic moralities, particularly *Macbeth*", and "Lucrece becomes a symbol of the spiritual quality in Tarquin which his deed violates."
518. Illesley, W. A. *A Shakespeare Manual for Schools*. Cambridge Univ. Press, 1957.
Rev.: John M. Yoklavich, *SQ*, X, 118.
519. Jackson, Peter. "Obscurity to Lime-light", *Plays and Players*, Aug., pp. 8-9.
Loudon Sainthill's settings for *Temp.* and *Per.* at Stratford-on-Avon.
520. Jacquot, Jean (ed.). *Les Fêtes de la Renaissance*. Paris, 1956.
Rev.: William A. Armstrong, *RES*, n.s., X, 105-106.
521. Jeffreys, M. D. W. "The Weird Sisters in *Macbeth*", *English Studies in Africa* (Johannesburg), I (1958), 43-54.
522. Jenkins, Harold. "Shakespeare's Twelfth Night", *Rice Institute Pamphlet*, XLV (Jan.), 19-42.
The art of *Twel.* is clarified by comparing *Shak.*'s earlier treatment of analogous situations and relationships, especially in *T.G.V.* The Malvolio subplot, while definitely subordinate, is "an admirable counterweight to the more fragile wit and sentiment" of the main plot.
523. ———. "Two Readings in 'Hamlet'", *MLR*, LIV, 391-395.
In IV.v.153, "Let her come in" should be spoken by Claudius. In IV.vii.58, "didst" (or "diddest") should follow the implication of Q1 and read "diest". (For the latter suggestion, see 1957 bibl., no. 352.)
524. Jetter, Kurt. *Der Zorn in der Shakespearischen Tragödie*. Frankfurt am Main. Pp. 225.
525. Jewkes, Wilfred T. *Act Division in Elizabethan and Jacobean Plays, 1583-1616*. Hamden, Conn.: Shoe String Press. Pp. 374.
526. Johnson, S. F. "'A Table of Green Fields' Once More", *SQ*, X, 450-451.
Further support for the emendation of "a table" to "a' talke" or "a' talkt".
527. Jones, Claude E. "Dramatic Criticism in the *Critical Review*, 1756-1785 (Part II)", *MLQ*, XX, 133-144.
Includes discussion of critical attitudes toward *Shak.*, editing of *Shak.*'s text, and alteration of his plays for dramatic presentation.
528. Jones, R. T. "Shakespeare's *Julius Caesar*", *Theoria* (Univ. of Natal), XII, 41-51.
529. Jones, Tony Armstrong. "*All's Well That Ends Well* and *Othello*", *Plays and Players*, Jul., pp. 18-19.
Photographs of productions of *All's W.* and *Oth.* at Stratford-on-Avon.
530. Joseph, Bertram. "Rehearsal in Shakespeare's Day", *Drama*, Summer, pp. 37-39.
A comparison of the rehearsal problems of Elizabethan actors with those of present-day actors. It is possible that an Elizabethan company could produce a first-rate *Macb.* or *Antony* in one week's time.
531. ———. "Shakespeare's Poetry in Performance", *Drama*, Winter, pp. 34-36.
532. ———. *The Tragic Actor*. London: Routledge and Kegan Paul. Pp. 415.
Rev.: *TLS*, May 8, p. 276; A. C. Sprague, *Theatre Notebook*, XIV.i, 23-24; W. Bridges-Adams, *Drama*, Summer, pp. 33-35.
533. Judelvicius, D. "Hamlet Exists: A Review of a Play", *Literatura ir Menas* (Vilnius, Lithuania), Jun., No. 25, p. 3.

534. Junge, E. "La France et Shakespeare", *Bulletin Culturel du British Council* (Paris), May, 1958.
535. Kahane, Henry and Renee. "Magic and Gnosticism in the *Chanson de Roland*", *Romance Philology*, XII, 216-231.
P. 228, n. 63 relates the "O sweet Oliver" song of *A.Y.L.* III.iii.100-103 to the Norman tradition of Oliver as ministering spirit. The song begins as a plea for help; the conclusion perhaps reflects a rejection.
536. Kanters, Robert. "Le Théâtre: Panorama 1959", *Cahiers du Sud*, XLVI, 461.
French productions of 1 and 2 *H. IV*.
537. Kantorowicz, Ernest H. *The King's Two Bodies: a Study in Medieval Political Theology*. Princeton Univ. Press, 1957.
Includes "Shakespeare: King Richard II", pp. 24-41.
538. Kaufmann, Walter. *From Shakespeare to Existentialism: Studies in Poetry, Religion and Philosophy*. Boston: Beacon Press. Pp. 414.
Contains "William Shakespeare: Between Socrates and Existentialism" and "William Shakespeare vs. Goethe" in separate chapters.
539. Kennedy, Joseph F. "Filmstrips", *SQ*, X, 241.
Review of filmstrips (*A.Y.L. Twel.*, *Wives, Dream*, 1 *H. IV*, 2 *H. IV*, *Caesar*, *R. II*) produced in London by Educational Productions Ltd., 1958.
540. Kennon, L. G. "Oregon's a Stage for Twentieth Century Elizabethan Players", *Américas*, Jul., pp. 31-34.
Story of the Ashland, Oregon, *Shak.* festival.
541. Kernodle, George R. "The Open Stage: Elizabethan or Existentialist?" *SS* 12, pp. 1-7.
"The Elizabethans could face some of the anguished loneliness that turns the modern Existentialists back into the inner mind, but their stage . . . put behind Hamlet and Lear symbols of the order from which they were displaced. It implied order and meaning in the universe, even when the hero measured his tragic individuality against the faults of the old order".
542. Kerr, Walter. "The Theater Breaks Out of Belasco's Box", *Horizon*, I, 41-48.
543. Kirkwood, Kenneth Porter. *Ophelia of Elsinore*. Ottawa: author, c/o Dept. of External Affairs. Pp. 162.
- 543a. Kirschbaum, Leo. "The Copyright of Elizabethan Plays", *Library*, XIV, 231-250.
Read before the Bibliographical Society on Oct. 15, 1957. Supports with modifications the conclusions in his *Shakespeare and the Stationers* (1955).
544. Kitto, H. D. F. "A Classical Scholar Looks at Shakespeare", *More Talking of Shakespeare* (no. 411), pp. 33-54.
The Greek tragic poets and *Shak.* "are speaking in the same grave and spacious way of nothing less than the terms on which the gods will let us live". Examines this in *Ham.* and the histories.
545. ———. *Form and Meaning in Drama: a Study of Six Greek Plays and of Hamlet*. Rev. ed. London: Methuen. Pp. ix + 341.
546. Klajn, H. "Melancholy of a King's Merchant: A Review of William Shakespeare's Play, *The Merchant of Venice*", *Savremenik* (Beograd, Yugoslavia), XI (1958), 421-439.
547. Kleinstück, Johannes. "Ulysses' Speech on Degree as Related to the Play of *Troilus and Cressida*", *Neophilologus*, XLIII, 58-63.
Ulysses' speech on degree is only one voice of the complex unity of the play, and is not a key to the play as a whole. The idea of a stabilized society, which rests on degree, is a mere dream, and not even the man who preaches it believes in it.
548. Knight, G. Wilson. "Shakespeare and Byron's Plays", *SJ*, XCV, 82-97.
"Despite his rejection of Shakespearian influence in surface style, Shakespearian affinities are clearly apparent. Old themes are newly ex-

- panded: meanings implicit though masked in Shakespeare become in Byron explicit".
549. —. *The Sovereign Flower*. London, 1958.
Rev.: Eric Gillett, *National and English Review*, Oct., 1958, p. 162; J. I. M. Stewart, *New Statesman*, Sep. 28, pp. 390-391; Hardin Craig, *SQ*, X, 439-442; R. A. Foakes, *English*, XII, 142-143; Hermann Heuer, *SJ*, XCV, 330; Albert B. Weiner, *Quarterly Journal of Speech*, XL, 335-336; Michel Poirier, *EA*, XII, 349-350.
550. Knights, L. C. "The Question of Character in Shakespeare", *More Talking of Shakespeare* (no. 411), pp. 55-69.
Thanks to modern critics, the old obsession with character is largely gone. "It is in our imaginative response to the whole play—not simply to what can be extracted as 'character', nor indeed to what can be simply extracted as 'theme' or 'symbol'—that the meanings lies".
551. —. *Shakespeare's Politics*. Oxford Univ. Press, 1958.
Rev.: John Lawlor, *MLR*, LIV, 454.
552. —. *Some Shakespearean Themes*. London: Chatto & Windus. Pp. 183.
553. Knoll, Robert E. "Gorgeous Galleries of Gallant Invention: Anthologies of the Literature of the Renaissance", *CE*, XXI, 55-62.
A survey of recent Renaissance compilations.
- 553a. Knorr, Friedrich. "Die Beiden Veroner", *Donum Autumnale* (Jahresgabe der Coburger Dienstagsgesellschaft), III-V, 5-101.
554. Knowland, A. S. "Troilus and Cressida", *SQ*, X, 353-365.
Contrary to many critics, in *Troi* the Greeks and Trojans are not symbols for opposed values, nor does time as such dominate the play. *Troi* is "an image of man's life in mutability" with his "attempts to transcend the flux of events".
555. Knudsen, Poul. "Hamlet", *Politiken* (Copenhagen), Aug. 29.
An analysis of *Ham*.
556. Kokeritz, Helge. *Shakespeare's Names: a pronouncing dictionary* (Yale Shakespeare Supplements). Yale Univ. Press. Pp. 100.
Rev.: Louis Marder, *SNL*, IX, 35.
557. —. *Shakespeare's Pronunciation*. Yale Univ. Press, 1953.
Rev.: Raven I. McDavid, Jr., *Studies in Linguistics*, Spring (1958), pp. 46-49.
558. Komissarzhevski, Viktor. "Visitors from Stratford-on Avon", *Kultura i Zhizn'* (Moscow), III, 44-47.
559. Kosinski, J. "Confrontations: The Tempest in Nowa Huta", *Dialog* (Warsaw), IV, 104.
560. Kostetzky, Eaghon G. "Shakespeares Werk in der Ukraine", *SJ*, XCV, 216-224.
561. Kott, J. "Wyspianski's Hamlet", *Dialog* (Warsaw), Ap., pp. 89-98.
562. Kralj, V. "Hamlet Performed in the Old Vic Theatre in Ljubljana: A Criticism", *Nasi Razgledi* (Ljubljana, Yugoslavia), VIII, 167-168.
563. Krampla, Eva Marianne. *Prolog und Epilog vom englischen Mysterienspiel bis zu Shakespeare*. Sinn, Zweck und Geschichte. Wien, 1957. (Diss. 18 Dec., 1958.)
564. Krauss, Werner. *Das Schauspiel meines Lebens*. Stuttgart: Goverts, 1958. Pp. 258.
565. Kreutz, Irving. "Macbeth on a 20th Century Elizabethan Stage", *SNL*, IX, 27.
Production of *Macb*. at the Cambridge (Mass.) festival.
566. Krieger, Murray. "The Dark Generations of Richard III", *Criticism*, I, 32-48.
"In *Richard III* there are no innocents; . . . rather than intruding himself as an alien force into the play, Richard is a purified and thus extreme symbol, a distillation, of that world".
567. —. "Tragedy and the Tragic Vision", *Kenyon Review*, XX (1958), 281-299.

568. Kroll, Daniel Ronald. "Hamlet from Edwin Booth to Laurence Olivier: Some Changing Interpretations Reflecting Changes in Culture and in the Tastes of Audiences", *DA*, XX, 662.
The wide disparity between the Hamlets of Booth and Olivier represents cultural changes between the Civil War and World War II.
569. Lalou, René. "Du roi Jean à Henry VIII", *Cahiers de la Compagnie Madeleine Renaud-Jean Louis Barault*, no. 21 (1957), pp. 13-17.
570. Lamb, V. B. *The Betrayal of Richard III*. London: Coram. Pp. 117.
Rev.: *TLS*, May 22, p. 300.
571. Landauer, Gustav. "Macbeth—ein dämonisch Auserwählter", *Blätter d. Dt. Theatres in Göttingen*, VII (1956/57), 202-203.
572. Langdal-Möller, Kr. "Gaa i Kloster Ofelia!", *Aarhus Stiftstidende*, Oct. 10.
On "Get thee to a nunnery".
573. Larson, Orville K. "Leo Kerz's Design for *Richard III*", *PM*, XXXV, 100-101.
Kerz's settings are permanent architectural units, free in space, illustrating Kerz's belief that settings should be simple, sparse designs based on an understanding of the play's form and content.
574. Lascelles, Mary. "Shakespeare's Pastoral Comedy", *More Talking of Shakespeare* (no. 411), pp. 70-86.
With emphasis on the pastoral tradition as reflected in *A.Y.L.* and *W.T.*
575. Law, Robert Adger. "The Double Authorship of *Henry VIII*", *SP*, LVI, 471-488.
Differences in metre, imagery, and the use of sources reaffirm the once traditional theory of joint authorship.
576. Lees, F. N. "'Loue Labours Wonne'", *TLS*, Ap. 10, p. 209.
Traditional links of the name Orlando to Hercules help suggest that Meres had *A.Y.L.* in mind.
- 576a. Leishman, J. B. "Variations on a Theme in Shakespeare's Sonnets", in *Elizabethan and Jacobean Studies Presented to F. P. Wilson*. Oxford University Press, pp. 112-149.
The immortality conferred by poetry.
577. Lemarchand, Jacques. "Alfieri et Shakespeare au Théâtre des Nations", *Nouvelle Nouvelle Revue Française*, X (1957), 123-127.
578. ———. "*Coriolan* à la Comédie française", *Nouvelle Nouvelle Revue Française*, V (1957), no. 49, pp. 128-132.
579. Lenormand, Henri-René. "L'homme Shakespeare", *Revue théâtrale*, no. 38 (1958), pp. 5-9.
580. Lerner, Laurence. "The Machiavel and the Moor", *EC*, IX, 339-360.
There are two Iagos, the "diabolic" and the "honest". More important, there are two Othellos, noble and barbaric. "The play is the story of a barbarian who (the pity of it) relapses".
581. "A Lesson From *King Lear*", *Kulturny Zivot* (Czechoslovakia), Mar., p. 2.
582. Lever, J. W. "The Date of *Measure for Measure*", *SQ*, X, 381-388.
Allusions to James' dislike of multitudes imply a date of composition after Mar. 15, 1604. Other evidence (mainly the allusion to Hungary's peace) indicates a performance between Ap. 9 and Aug. 19, 1604.
583. Levin, Harry. "The Heights and the Depths: A Scene from 'King Lear'", *More Talking of Shakespeare* (no. 411), pp. 87-103.
The episode of Gloucester's attempted suicide illustrates how tragedy "cries to us out of the depths" and yet "offers us a way of temporarily detaching ourselves from the human predicament, and rising above those situations in which it has vicariously involved us".
584. ———. *The Question of Hamlet*. New York: Oxford Univ. Press. Pp. xi + 178.
Rev.: *TLS*, Nov. 6, p. 637; Howard Baker, *Sewanee Review*, LXVII, 687-690; Gordon Gould, *Chicago Sunday Tribune*, Ap. 26, p. 7; Al-

- lardyce Nicoll, *Nation*, Jul. 18, p. 36; Kenneth Millar, *San Francisco Chronicle*, Jul. 19, p. 22; Harry Berger, *Saturday Review*, Jun. 20, p. 51; Eliseo Vivas, *Yale Review*, XLVIII, 591; *New Yorker*, Ap. 11, p. 173; Ivor Brown, *Time and Tide*, Nov. 14, p. 1244.
585. Levin, M. "U každého 'svoj' Šekspir", *Teatr* (Moskva), XVIII. viii (1957), 67-78.
586. Levitsky, Ruth Mickelson. "Shakespeare's Treatment of the Virtue of Patience", *DA*, XIX, 2940.
Discusses stoic indifference to death and goods, the Christian injunction to humble acceptance of God's will, and the code of honor. Seeks to demonstrate how *Shak.* portrays heroic behavior under adversity in his different stages of development as a playwright.
587. Lieponis, A. "*Hamlet*: A Review of a Play", *Soyturyrs* (Vilnius, Lithuania), Jul., No. 13, pp. 16-17.
588. Linde, Ebbe. "En Midsommarnattsdröm", *Dagens Nyheter* (Sweden), Aug., p. 17.
Production of *Dream* at Avignon.
589. Little, Hubert V. *The Gospel in Shakespeare*. London: Carey Kingsgate Press, 1958. Pp. 43.
590. Lloyd, Michael. "Cleopatra as Isis", *SS* 12, pp. 88-94.
The values of the play, partially inspired by Plutarch and Apuleius, are those common to Isis and Cleopatra but denied to Antony. They culminate in the final act's portrayal of Cleopatra as "faithful wife and mother".
591. ———. "The Roman Tongue", *SQ*, X, 461-468.
In *Antony*, Rome, not Egypt, is exposed as degenerate, hypocritical, selfish, loveless, and callous.
592. Lloyd, Roger. "Socrates and Falstaff", *Time & Tide*, Feb. 22, 1958, pp. 219-220.
The account of Falstaff's death recalls Plato's account of Socrates' death. [Noted in *New Cambridge Shak.*, 1947.]
593. Lockspiler, Edward. "A New Shakespeare Opera", *Listener*, Oct. 1, p. 548.
Frank Martin's "The Tempest".
594. Lordi, Robert Joseph. "A Source of Henry V's Speech at Harfleur", *N&Q*, n.s., VI, 219-221.
Holinshed gives no more than a hint for the speech in *H. V. III. i. Shak.* may have re-used the passage about Richmond's speech before the Battle of Bosworth Field (Holinshed's *Chronicles*, London, 1808, III, 443), altering it to fit the context of *H. V.*
595. ———. "Thomas Legge's *Richardus Tertius*: A Critical Edition and Translation", *DA*, XVIII, 1787.
Includes a discussion of the relation of *Richardus Tertius* to *Shak.*'s *R. III.*
596. Luchněvová, T. and J. Bajer. "O taneční drama", *Divadelní noviny* (Praha), Mar. 4.
Review of the new ballet *Othello*, based on *Shak.*'s tragedy. Composed by Jan Hanuš, and performed at the National Theatre in Prague.
597. Lüthi, Max. "Kleist und Shakespeare", *SJ*, XCV, 133-142.
On similarities and contrasts.
598. ———. *Shakespeares Dramen*. Berlin, 1957.
Rev.: Max Wildi, *Moderna Språk*, LIII, 291-293.
599. Maas, Paul. *Textual Criticism*, tr. by Barbara Flowers. Oxford: Clarendon Press, 1958. Pp. 60.
Rev.: Alice Walker, *MLR*, LIV, 626.
600. MacNalty, Arthur Salusbury. "Shakespeare and Sir Thomas More", in *Essays and Studies*, 1959, ed. for the English Association by D. M. Stuart, n.s., XII, 36-57.
More's life and work influenced *Shak.* in *Sir Thomas More*, *R. III*, Falstaff's death, Mistress Quickly's idiom, etc. The two men were kindred spirits.
601. Magill, Frank Northen (ed.). *Cyclopedia of Authors*. New York: Harper, 1958.

- Includes a discussion of *Shak.*, pp. 961-964.
602. Mahood, M. M. *Shakespeare's Word-play*. London, 1957.
Rev.: M. C. Bradbrook, *RES*, n.s., X, 85-86; Mark Eccles, *JEGP*, LVIII, 117-120.
603. Mainusch, Herbert. "Gnade und Gerechtigkeit in Shakespeares Measure for Measure", *Die Neuen Sprachen*, 1959, pp. 407-416.
604. ———. "Zur Shakespeare-Übersetzung Rudolf Schallers", *Sinn und Form*, X (1958), 917-931.
605. Major, John M. "Comus and The Tempest", *SQ*, X, 177-183.
"The many resemblances in form, theme, dramatic situation, characterization, atmosphere, and language" indicate "that *The Tempest* provided *Comus* with a good deal more than an occasional verbal echo, or some hints for a character or two—that, in fact, it served as an actual model for Milton's poem".
606. ———. "Desdemona and Dido", *SQ*, X, 123-125.
Desdemona's attraction to Othello, especially as recounted in I. iii. 128ff., recalls Dido's love for Aeneas and adds a dimension to the tragedy.
607. ———. "Eliot's 'Gerontion' and *As You Like it*", *MLN*, LXXIV, 28-31.
The "dry brain" of Eliot's final line recalls *A.Y.L.* II. vii. 12-16, and the entire poem reflects in some measure "the dry-brained Touchstone and the melancholy Jaques" [sic].
608. ———. "Santayana on Shakespeare", *SQ*, X, 469-479.
Surveys Santayana's fairly extensive writings on *Shak.*
609. Mandel, Oscar. "Toward a Stricter Definition of Tragedy", *Univ. of Kansas City Review*, XXV, 163-171.
With some discussion of *Caesar* as merely pseudo-tragedy, accident being too important an element.
610. Marder, Louis. "Longhair, Egghead, and Shakespeare", *SNL*, IX, 2.
The Old Vic's production of *Ham.*, and The Players, Inc., production of *Twel.* are marked by a "readiness to pander Shakespeare to popularity".
611. ———. "Strength of a Tradition", *SNL*, IX, 18.
Shak. was born and reared in Stratford.
612. Mares, F. H. "A Footnote to 'Twelfth Night', Act I, Scene 3", *N&Q*, n.s., VI, 306-307.
The sexual reference to Sir Toby's distaff has a possible source in a popular riddle to be found in William Percy's *The Faery Pastorall or Forrest of Elves* (1603).
613. Marshall, Norman. "Shakespeare and the Dramatic Critics", *More Talking of Shakespeare* (no. 411), pp. 104-115.
A survey of strengths and weaknesses in such contemporary reviewers as James Agate, Harold Hobson, Kenneth Tynan, and J. C. Trewin, with a longing for some of the impressionistic fullness, vigor, and detail of Clement Scott.
614. Matsude, Yutaka. "Shakespeare's Use of an Indirect Negative Form", *Otsuka Festschrift* (no. 193), pp. 323-333.
615. Matthews, Harold. "A Glorious *Coriolanus*", *Theatre World*, Aug., p. 36.
Olivier's *Cor.* at Stratford-on-Avon.
616. ———. "A Lowered *Lear*", *Theatre World*, Sep., p. 37.
Production of *Lear* with Charles Laughton at Stratford-on-Avon, Glen Byam Shaw's final production there.
617. ———. "Stratford-upon-Avon's 100th Season", *Theatre World*, Jul., pp. 9-16.
Reviews the productions of *All's W.*, *Dream* and *Oth.*
618. Maxwell, J. C. "Hamlet" V, ii, 356", *MLR*, LIV, 395-396.
Contrary to Mrs. Nowotny's view (see 1957 bibl., no. 659), "shall" with ellipse of the subject "I" is very possibly correct.
619. McAleer, John J. "Arthur Broke:

Elizabethan Dissembler", *Drama Critique*, II, 131-140.

Broke is equivocal about his age and about the source and date of composition of *Romeus and Juliet*. His misleading prefatory description of its content suggests an attempt to allay suspicions of his being an advocate of Catholicism at a time when he was seeking court preferment. Probably no play about Romeo and Juliet existed at that time.

620. McArthur, Herbert. "Romeo's Loquacious Friend", *SQ*, X, 35-44.

Views of Mercutio, moving between the poles of Dryden and Johnson, provide in short form a survey of *Shak.* criticism. Modern estimates of Mercutio as an integrated part of the play are encouraging.

621. McBean, Angus. Photographs of Productions of Shakespeare, *Plays and Players*:

Dream and *Cor.* at Stratford-on-Avon, Sep., pp. 18-19; *A.Y.L.* at the Old Vic, Nov., p. 10; *Lear* at Stratford-on-Avon, Nov., p. 12; *Mach.* at the Old Vic, Feb., pp. 18-19; *Oth.* and *All's W.* at Stratford-on-Avon, Jul., pp. 18-19.

622. ———. Photographs of Productions of Shakespeare, *Theatre World*:

Mach. at the Old Vic, Feb., pp. 29-34; *All's W.* at Stratford-on-Avon, Jun., p. 3; *All's W.* at Stratford-on-Avon, Jul., pp. 14-15; *Dream* at Stratford-on-Avon, Aug., pp. 34-35; *Cor.* at Stratford-on-Avon, Oct., pp. 26-27; *Lear* at Stratford-on-Avon, Oct., pp. 28-29; *A.Y.L.* at the Old Vic, Nov., pp. 33-35.

623. McCarthy, Mary. *Sights and Spectacles 1937-1958*. London: Heinemann. Pp. 202.

Includes a criticism of Olivier's *Ham.*

Rev.: *TLS*, Mar. 27, p. 172.

624. McCollom, William G. *Tragedy*. New York, 1957.

Rev.: Sears Jayne, *SQ*, X, 96-98.

625. McDowell, John H. "The Stratford Prompt Books", *Ohio State University Theatre Collection Bulletin*, VI, 7-9.

General listing of prompt books in the *Shak.* Memorial Library, Stratford-on-Avon.

626. McGlinchey, Claire. "Stratford, Connecticut, Shakespeare Festival", *SQ*, X, 573-576.

627. McKenzie, D. F. "Compositor B's Role in *The Merchant of Venice* Q2 (1619)", *SB*, XII, 75-90.

Analyzes the textual alterations introduced by B.

- 627a. ———. "Shakespearian Punctuation—A New Beginning", *RES*, n.s., X, 361-370.

In the light of Compositor B's work on Q2 of *Merch.*, it is safe to say that many of the most disturbing features of the Folio punctuation are in fact compositorial.

628. McNamara, Anne Marie. "*Henry IV*: The King as Protagonist", *SQ*, X, 423-431.

"According to the avowed nature, function, and theme of the history play", and according to any analysis of the plays consistent with their genre, the king "is the only possible protagonist" of 1 and 2 *H. IV*.

629. McNamee, Lawrence F. "The First Production of *Julius Caesar* on the German Stage", *SQ*, X, 409-421.

On Dalberg's "realistic" production in 1785 of a sentimental, bourgeois, and melodramatic version of *Caesar*.

630. McPeck, James A. S. "Richard and His Shadow World", *American Imago*, XV (1958), 195-212.

In R. II *Shak.* has presented a disturbingly accurate study of a schizophrenic.

631. Merchant, W. Moelwyn. *Shakespeare and the Artist*. Oxford Univ. Press. Pp. xxx + 254.

Abundantly illustrated.

Rev.: *TLS*, Aug. 14, p. 472; Hermann Heuer, *SJ*, XCV, 322-323; James Laver, *Book Collector*, VIII, 315-319.

632. Merian-Genast, Ernst. "Der Einfluss Shakespeares auf das Französische Romantische Drama", *SJ*, XCV, 166-177.

633. Meynell, Laurence. "Theatre", *Time and Tide*, Ap. 11, pp. 419-420.
Paul Robeson's *Oth.* at Stratford-on-Avon.
634. "En Midsommarnattsdröm". Title of reviews of a Stockholm production of *Dream*, by Ebbe Linde, *Dagens Nyheter*, Jun., p. 21; Clas Brunius, *Expressen*, Jun., p. 26; Thorsten Eklann, *Upsala Nya Tidning*, Jul., p. 3; Martin Stromberg, *Stockholms-Tidningen*, Jun., p. 21; Erik Wahlund, *Svenska Dagbladet*, Jun., p. 25.
635. Miller, Robert P. "The Myth of Mars's Hot Minion in *Venus and Adonis*", *ELH*, XXVI, 470-481.
On stanzas 17-19.
636. Miller, William E. "Abraham Fleming: Editor of Shakespeare's Holinshed", *Texas Studies in Literature & Language*, I, 89-100.
Supplements and extends an earlier article by Sarah Dodson (*Texas Studies in English*, 1955), thus arguing for Fleming as editor of the entire second edition of Holinshed.
637. ———. "Fustian Answer to a Tuftafeta Speech", *N&Q*, n.s., V (1958), 188-189.
A short speech attributed to John Hoskyns and delivered during Middle Temple Christmas festivities, 1597/8; in the category of burlesque speeches to which sections of *L.L.L.* belong.
638. Mitsui, Takayuki. "Relative Pronouns in Shakespeare's Colloquial English", *Otsuka Festschrift* (no. 193), pp. 335-349.
639. Molin, Nils. "Trettondagsafton genom tiderna" (*Twel.* through the centuries), *Göteborgs Handels- och sjöfartstidning*, Mar. 21.
640. Monck, Nugent. "The Maddermarket Theatre and the Playing of Shakespeare", *SS* 12, pp. 71-75.
In a posthumous essay based on a paper delivered at the *Shak.* Conference, Stratford-upon-Avon, Sep. 5, 1957, the founder of the Norwich Players recalls the early history of the group and then offers suggestions for staging a dozen *Shak.* plays.
641. Montague, Arthur. *Shakespeare en El Cine*. Madrid: Ateneo, 1958. Pp. 30.
- 641a. Moore, Richard. "A Courtly Entertainment: *Love's Labour's Lost* and its Audiences", *Folio*, Ap.-Jun., pp. 3-6.
642. Morley, Frank Vigor. *The Impersonal Hamlet*. Riecker Memorial Lecture no. 5. Univ. of Arizona Bulletin Series, XXX.v. Univ. of Arizona Press. Pp. 22.
In writing *Ham.*, *Shak.* must have been influenced by surviving attitudes toward the ancient Danish invasions, especially as preserved in hock-tide festivities.
643. Morozov, Mikhail Mikhailovich. "*Hamlet* in sowjetischer Beleuchtung", *Theatre u. Zeit* (Wuppertal), IV (1956/57), 188-190.
644. Morris, Brian. "The Tragic Structure of *Troilus and Cressida*", *SQ*, X, 481-491.
Troi. employs a "study in futility and destruction" as "setting for the tragedy of a young man" whose "potentialities for greatness" are thwarted when passion overcomes his judgment.
645. Morris, Helen. *Elizabethan Literature* (Home Univ. Library). Oxford Univ. Press, 1958.
Rev.: *TLS*, Mar. 27, p. 175; Margarita Quijano, *SQ*, X, 444; Kenneth Muir, *MLR*, LIV, 253; Michel Poirier, *EA*, XII, 347.
646. Moss, Leonard Jerome. "The Dialectic of Tragedy: Heroic Integrity in Shakespeare and Corneille", *DA*, XX, 1353-1354.
A study of *Ham.*, *Oth.*, *Macb.*, *Lear* and of tragedies by Sophocles and Corneille, based on Hegel's theory of tragedy. Heroic integrity in *Shak.* is based on the hero's pride in his personal abilities rather than on a scheme of absolute morality or a code of honor.
647. Muir, Kenneth. "The Background of *Coriolanus*", *SQ*, X, 137-145.
Cor. reflects ideas of the age expressed in Digges, Bodin, Forset, Goslicius, and Fulbecke.
648. ———. "Shakespeare Among the Com-

- monplaces", *RES*, n.s., X, 283-289.
On the coalescing of various minor sources, probably most often by no more than half-conscious recollection, in several *Shak.* passages.
649. ——. *Shakespeare's Sources*. I. Comedies and Tragedies. London, 1957.
Rev.: Hans Andersson, *Studia Neophilologica*, XXX (1958), 265-267; D. C. Allen, *MLN*, LXXIV, 61-67.
650. ——. "Shakespeare's Use of Pliny Reconsidered", *MLR*, LIV, 224-225.
Three passages in Holland's Pliny fused "to provide the whole substance and many of the words" of *Oth.* III. iii. 453-460 ("Pontic Sea").
651. Müller-Steinhoff, Helmut. "Muss Hamlet fechten können?", *Thater d. Zeit*, XIII. v (1958), 63-64.
652. Muraoka, Akira. "Shakespeare in Stage-land, 1816-1856", *Otsuka Festschrift* (no. 193), pp. 351-367.
653. Musgrove, S. "The Birth of Pistol", *RES*, n.s., X, 56-58.
Pistol's shift from prose swaggerer to blank verse, bombastic habitué of the theatre begins at 2 *H. IV.* II. iv. 151, where "damned" seems to have suggested to *Shak.* all the literary associations of Hell and at the same time a new dimension to Pistol.
654. ——. *Shakespeare and Jonson*. Auckland, 1957.
Rev.: J. B. Bamborough, *RES*, n.s., X, 308.
655. Mustanoja, Tauno F. "1 King Henry the Sixth, I, iii, 30: Piel'd Priest", in *Mélanges de Linguistique et de Philologie Fernand Mossé in Memoriam* (Paris: Marcel Didier), pp. 342-347.
Discusses the pejorative associations behind the phrase and traces its occurrence in early French and English literature. Probably originating in a medieval fabliau concerning a priest's *amours*, it nevertheless has roots in ancient literature and folklore.
656. ——. "Shakespeare's *A Talbot*", *NM*, LX, 375-376.
A Talbot occurs as a battle-cry in 1 *H. VI.* I. i. 128. The common occurrence of the type in French hunting-cries (*à Myraud*, etc.) supports interpreting the *a* as the French preposition *à*.
657. ——. "Suomalainen Shakespeare ('Shakespeare in Finnish')", *Suomalainen Suomi* (Helsinki), XXV (1957), 206-212.
Comparative analysis of the translation techniques of the two Finnish translations (by P. Cajander and Y. Jylhä) of *Shak.*'s plays.
658. Nagarajan, S. "What You Will: A Suggestion", *SQ*, X, 61-67.
As *Twel.*'s sub-title suggests, "the animating principle of the comedy" is "the difference between what we will and what we are". The essence of the play is "self-deception as it manifests itself in love".
659. Nagler, A. M. *Shakespeare's Stage*, tr. by Ralph Manheim. Yale Univ. Press, 1958.
Rev.: John C. Adams, *SQ*, X, 433-434; George Freedly, *Library Journal*, LXXXIII (1958), 3453; *Theatre Arts*, Dec. (1958), p. 69; J. A. Bryant, Jr., *Sewanee Review*, LXVII, 691-692; Hermann Heuer, *SJ*, XCV, 320-321; M. A. Shaaber, *MLN*, LXXIV, 745-746.
660. Nash, Ralph. "Shylock's Wolvish Spirit", *SQ*, X, 125-128.
On the implications of the wolf image in *Merch.* IV. i. 130-138, especially as suggesting Shylock's avarice, envy, and wrath.
661. Natanson, W. "Psychologiczne problemy Otella", *Teatr* (Warszawa), XI, viii (1956), 13-14.
662. Nathan, Norman. "The Goodwins—An Appropriate Name", *Names*, VII, 191-192.
In *Merch.* III. i. 3-7, Goodwins is doubly appropriate. The word means *good friends*, and Antonio has been wrecked on the hidden "shoals of friendship". A glance at the censor Edmund Tilney is also conceivable, for Tilney means *good island*, and the Goodwins were regarded as sunken islands.
663. ——. "'A Table of Green Fields'", *N&Q*, n.s., VI, 92-94.

- "Table", meaning picture, should be retained as contextually appropriate. "Green fields" implies a cemetery.
664. Neale, Sir John. *England's Elizabeth* (A Lecture Delivered at the Folger Shakespeare Library on November 17, 1958, the Fourth Centenary of the Accession of Queen Elizabeth I). Washington: The Folger Shakespeare Library, 1958. Pp. [vi] + 20. 1 plate.
Rev.: Elkin Calhoun Wilson, *SQ*, X, 611-612.
665. Neilson, Francis. "Shakespeare and *The Tempest*", *American Journal of Economics and Sociology*, XVIII, 91-103, 203-210, 321-326.
Reprint of *Shakespeare and The Tempest*. New Hampshire, 1956. See 1956 bibl. no. 549, 1957 bibl. no. 648a, and 1958 bibl. nos. 674 and 675.
666. Nelson, R. "Du Pont Show of the Month", *New York Times*, Feb. 22, Sec. II, p. 7.
TV adaptation of *Ham*.
667. Nelson, Robert J. *Play Within a Play*. Yale Univ. Press, 1958.
Rev.: David I. Grossvogel, *MLN*, LXXIV, 757-761.
668. "The New York Shakespeare Festival", *Chapter One* (Bulletin of the Greater New York Chapter of ANTA), Jan. (1958), pp. 2-4.
669. Nicoll, Allardyce. "'Passing Over the Stage'", *SS* 12, pp. 47-55.
In considering how *Shak.*'s plays were staged, we should consider the "additional dimension" provided by the rear portions of the yard to allow dignified or spectacular entries and exits.
670. ———. "Shakespeare and Elizabethan Poetic Drama", *Kwartalnik Neofilologiczny*, VI, 3-15.
671. "Ninth International Shakespeare Institute", *SNL*, IX, 36.
Abstracts of papers read at the Institute. Includes "Shakespeare and Lyly" by Marco Mincoff, "Shakespeare and his Early Contemporaries" by Hereward T. Price, and "Shakespeare and Mundy" by I. A. Shapiro.
672. Niva, Weldon N. "Significant Character Names in English Drama to 1603", *DA*, XX, 2296.
Analysis of names in all available plays to 1603.
673. Nolan, Paul T. "A Shakespeare Idol in America", *Mississippi Quarterly*, XII, 64-74.
A recently discovered diary of the 19th-century Louisiana playwright Espy Williams demonstrates that the 19th-century attitude toward *Shak.* in America was one of idolatry.
674. Norman, Arthur M. Z. "'The Tragedie of Cleopatra' and the Date of 'Antony and Cleopatra'", *MLR*, LIV, 1-9.
Antony probably preceded Daniel's revision of *Cleopatra*, but one cannot be certain.
675. Norton, Elliot. "Boston is Bustin' Out All Over", *Theatre Arts*, Aug., pp. 10-13.
Report on the founding and first season of the Arts Center Theatre in Boston, at which the first three productions were *Twel.*, *Macb.* and *Much. Twel.* and *Macb.* were produced by Gielgud especially for this theatre.
676. ———. "The Cambridge Drama Festival", *SQ*, X, 597-602.
677. Nowotny, Winifred M. T. "Acts IV and V of *Timon of Athens*", *SQ*, X, 493-497.
Qualifies and supplements W. M. Merchant's article in *SQ*, VI (see 1955 bibl., no. 524). *Timon*'s speeches of rejection in the final acts reflect "a clearly articulated sequence" whose "climactic inversion is of values specifically Christian".
- 677a. Nuñez, Estuardo. "Luces y Nieblas de Shakespeare en el Peru", in *Autores Ingleses y Norteamericanos en el Peru*, pp. 51-74. Lima: Direccion de Cultura, Arqueologia e Historia, Ministerio de Educacion Publica del Peru, 1956.
History of *Shak.* influence in Peru, with acute comments on some of the translations.

678. O'Brien, Gordon W. "Hamlet IV. v. 156-157", *SQ*, X, 249-251.
Laertes' speech is steeped in medical lore. "A 'furnace-burning' heart will overheat the brain and make the victim mad; an over-hot brain cannot cool the eye; an over-hot eye will manufacture tears 'seven times salt'".
679. ——. *Renaissance Poetics and the Problem of Power*. Chicago, 1956.
Rev.: M. H. MacKinnon, *RN*, XII, 102-104.
680. "Old Plays on Broadway", *Time*, Sep. 28, p. 75.
Sir John Gielgud's New York production of *Much*.
681. Oliver, H. J. "Coriolanus as Tragic Hero", *SQ*, X, 53-60.
Despite prevalent opinion to the contrary, Coriolanus is sympathetically portrayed and reflects the tragic fact "that there are certain kinds of goodness which can themselves lead to tragedy". He is not "deeply flawed".
682. Oman, Carola. *David Garrick*. London, 1958.
Rev.: *TLS*, Jan. 30, p. 58; J. Dulck, *EA*, XII, 251; C. A. C. Davis, *Drama*, Spring, p. 41.
683. Oppenheimer, George (ed.). *The Passionate Playgoer: A Personal Scrapbook*. New York, 1958.
Rev.: Henry Popkin, *Kenyon Review*, XXI, 320-326.
684. "Oregon Shakespeare Festival, The", *RN*, XII, 220.
685. *The Oregon Shakespeare Festival Newsletter*.
Contains news of coming productions, business reports, etc.
686. Ornstein, Robert. "Historical Criticism and the Interpretation of Shakespeare", *SQ*, X, 3-9.
"While scholarly documentation validates a critical impression, that documentation will be apposite and illuminating only if based upon a sensitive and perceptive reading of the text", we can apprehend *Shak*'s "vision only as aesthetic experience".
687. ——. "The Mystery of Hamlet: Notes Toward an Archetypal Solution", *CE*, XXI, 30, 35-36.
Propounds a mythic design for *Ham*., in which lesser characters fall quickly into place. The mythos of *Ham*. takes in social malaise, sickness, and the ghost.
688. "Othello". Title of film reviews in Copenhagen, Aug. 27, by Eric Danielsen, *Land og Folk*; Frederik Desau, *Dagens Nyheder*; Jörgen Stegelmann, *Berlingske Tidende*; Herbert Steinthal, *Politiken*.
689. "Other Shakespeares", *Newsweek*, Ap. 27, p. 112.
Brief survey of *Shak*. substitutes —Edward de Vere, Marlowe, Bacon —and their advocates.
690. Overholser, Winfred. "Shakespeare's Psychiatry—And After", *SQ*, X, 335-352.
A survey of Renaissance theory and practice concerning mental illness, with a synopsis of subsequent progress.
691. Oyama, Toshikazu. "The Folio Copy of *Richard III*", *Otsuka Festschrift* (no. 193), pp. 369-378.
692. Oyama, Toshiko. "The Language of Feste, the Clown", *Otsuka Festschrift* (no. 193), pp. 379-393.
693. Pafford, J. H. P. "Music, and the Songs in *The Winter's Tale*", *SQ*, X, 161-175.
Surveys critical opinion on the significance of music to *W.T.*, reproduces (pp. 170-175) six pieces of music associated with the play, and summarizes their musical, theatrical, and bibliographical history.
694. ——. "Simon Forman's 'Bocke of Plaies'", *RES*, n.s., X, 289-291.
Supplementary reasons for believing the "Bocke" authentic.
695. Panter-Downes, Mollie. "Letter From London: Centenary Season", *New Yorker*, Ap. 25, pp. 135-136.
Discussion of the 100th season at Stratford-on-Avon, with Robeson's *Oth.* and Olivier's *Cor*.
696. Pares, Martin. *A Pioneer*: in memory of Delia Bacon, Feb. 2nd, 1811 to Sept. 2nd, 1859. London: Francis Bacon Society. Pp. 60.

697. Paris, Jean. "The Three Sons in *Hamlet*", *Atlantic Monthly*, Jun., pp. 68-69 ff.
The action of *Ham.* begins in fact with the slaying of Fortinbras' father. *Ham.* is the final phase in a three-act tragedy which begins with this event.
698. Parker, John W. "Some Comments on the *A Shrew*—The *Shrew* Controversy", *CLA Journal*, II, 178-182.
Shak., "aided by an assistant, converted *A Shrew* into *The Shrew* around 1594, when his company was hard pressed for additional works for the stage and when he was giving attention to the reworking of old plays".
699. Parry, John. *A Guide to Shakespeare*. London: Harrap, 1958. Pp. 72.
700. Pasternak, Boris. *I Remember: Sketch for an Autobiography*. New York: Pantheon. Pp. 192.
Includes a section on "Translating Shakespeare", pp. 123-152. A series of general remarks on style, music, rhythm, authorship, audience, and moral structure, with reference to the plays Pasternak has translated—namely, *Ham.*, *Romeo, Antony, Oth.*, 1 and 2 *H. IV*, *Lear*, and *Macb.* Some of this material duplicates material originally published in *Twentieth Century* (see 1958 bibl., no. 703) and in *Vogue* (see no. 701).
701. ———. "Pasternak on Shakespeare", *Vogue*, Mar. 15, pp. 108-111+.
General criticism and interpretation of *Shak.*'s poetic style, rhythm, the music of *Ham.* as differentiated by character, the negative role of music in *Romeo*, the structure of *Oth.*, *Antony* as a study of ordinary life, the question of *Shak.*'s authorship, the preparedness of his audiences, and comedy and tragedy in *Shak.*, all in a series of largely autonomous sketches.
702. ———. "Shakespeare", *London Magazine*, Feb., pp. 56-57.
A poem.
703. Payne, Waveney R. N. "The Shakespeare Memorial Library, Birmingham", *Lib. Assoc. Rec.*, LX (1958), 120-123.
704. Pearce, T. M. "Shakespeare's *A Midsummer Night's Dream*, IV, i, 214-215", *Explicator*, XVIII, no. 8.
Bottom's lines recall 1 Corinthians ii.9; he is reflecting, wisely though in garbled fashion, that only a fool can think knowledge stems mainly from the senses rather than the spirit.
705. Penzoldt, Ernst. *Die Liebende und andere Prosa aus dem Nachlass*. Frankfurt am Main: M. Suhrkamp, 1958.
"Freude an Shakespeare Entdeckungen eines liebenden Lesers. Ein Vortrag", pp. 292-325.
706. Perkin, Robert L. "Shakespeare in the Rockies: The Second Season", *SO*, X, 587-591.
On the Colorado *Shak.* Festival, Boulder.
707. "Personality of the Month", *Plays and Players*, Ap., p. 5.
Paul Robeson in the role of Othello at Stratford-on-Avon.
708. Phillabaum, Corliss E. "Chambers' Prompt Book with Hawes Craven Designs", *Ohio State University Theatre Collection Bulletin*, VI, 35-41.
Discusses a prompt-book used for the Forbes-Robertson production of *Caesar* at the Lyceum in 1895.
709. ———. "Panoramic Scenery at Sadler's Wells", *Ohio State University Theatre Collection Bulletin*, VI, 20-25.
Discusses the uses of panoramas in Samuel Phelps's productions of *Tim.*, *Per.*, and *Temp.* Prompt-books are the sources of staging descriptions.
710. Pichois, Claude. "Préromantiques, Rousseauistes et Shakespeariens", *Revue de Littérature Comparée*, XXXIII, 348-355.
Discusses the contributions of Pierre Le Tourneur, 18th-century translator of *Shak.*
711. Pinsky, L. "The Tragic Element in Shakespeare", *Voprosi Literaturi*

- (*Problems of Literature*), Moscow, no. 2, Feb., 1958, pp. 134-171.
- Shak's* tragedies reflect the transition from the semi-patriarchal medieval society to the new antagonistic class formation. Tragedy develops when the personal becomes at odds with the social.
712. Pitcher, Seymour M. *The Case for Shakespeare's Authorship of "The Famous Victories"*. State Univ. of New York.
713. Pokorný, Jaroslav. *Shakespeares Zeit und das Theater*, tr. from Czech (see 1958 bibl., no. 715). Berlin: Henschelverlag Kunst und Gesellschaft. Pp. 244.
714. Poltorats'kyi, Ol. "Flight of the Swan", *Ukraina* (Kiev), May, pp. 28-29.
715. Popović, D. "Vil'em Šekspir: san letnje noći", *Letopis matice srpske* (Novi Sad), CCCLXXIX (1957), 626-630.
716. Posthen, Wilhelm. "Shakespeare im Deutschunterricht", *Wirkendes Wort*, IX (1958), 43-56.
717. Potter, Rachel. "Shakespeare in School", *Praxis d. neusprachl. Unterrichts* (Dortmund), IV (1957), 77-79.
718. Potts, Abbie Findlay. "The Case for Internal Evidence: Butterflies and Butterfly Hunters", *New York Public Library Bulletin*, LXIII, 148-154. Connections between *Cor.* I.iii.62 ff., Wordsworth's "Lines to a Butterfly", and Book IV of Pope's *Dunciad* form the basis for a discussion of internal vs. external evidence.
719. ——. *Shakespeare and The Faerie Queene*. Cornell Univ. Press, 1958. Rev.: *TLS*, Mar. 13, p. 146; Waldo F. McNeir, *RN*, XII, 41-43; J. A. Bryant, *Sewanee Review*, LXVII, 698; Ruth Mohl, *Seventeenth Century News*, XVII, 17; Robert Ornstein, *JEGP*, LVIII, 526-527; Hermann Heuer, *SJ*, XCV, 325-326; Harold S. Wilson, *MP*, LVI, 278-279; A. C. Hamilton, *MLN*, LXXIV, 742-745.
720. Price, Hereward T. "Author, Composer, and Metre: Copy-Spelling in 'Titus Andronicus' and Other Elizabethan Printings", *PBSA*, LIII, 160-187.
- Reasserts, on evidence partly from *Romeo* and *Titus*, that varied spellings in early texts and mss. often reflect metrical demands. Future *Shak.* editors should give greater attention to general compositorial and authorial practices of the kind here examined.
721. Price, John Robert. "Shakespeare's Mythological Invention", *DA*, XX, 1355.
- An examination of the sources of *Shak's* knowledge of commonplace imagery and of the imagery of classical mythology, and of the manner in which *Shak.* exploited rhetoric to present this imagery.
722. Pritchett, Victor Sawdon. "A Stratford Charade", *New Statesman*, LVI (1958), 276.
723. Proske, Max. *Hugo von Hofmannsthal und sein Verhältnis zu Shakespeare. Begegnung und Erkenntnis*. Dissertation. München, 1957.
724. ——. "Shakespeares Nachwirkung auf das Dramatische Schaffen Hugo von Hofmannsthal's", *SJ*, XCV, 143-165.
725. Pruvost, René. "Robert Greene a-t-il Accusé Shakespeare de Plagiat?", *EA*, XII, 198-204.
- The evidence does not warrant an affirmative answer.
726. Quayle, Calvin King. "Humor in Tragedy", *DA*, XIX, 2687.
- A study of the values and functions of humor in six tragedies, including *Ham.* and *Antony*. Humor establishes personalities, expresses ideas indirectly, and provides adjutative relief for the protagonist, and "comic relief" for the audience.
727. Quinn, Michael. "The King is Not Himself: The Personal Tragedy of Richard II", *SP*, LVI, 169-186.
- Richard's inadequacies with respect to the concepts of divine right, honor, and patience illuminate the play's fusion of moral and political, private and public, tragic and historical.

728. —. "Providence in Shakespeare's Yorkist Plays", *SQ*, X, 45-52.
The pattern of general providence is clear. Particular providence operates more complexly, but the audience sees, "as it were from the eyes of God, the folly of sinful and short-sighted men", recognizing "misfortune as part of an intelligible and orderly pattern and all complaints against Fortune as merely further instances of man's lack of true vision".
729. Race, Sydney. "Simon Forman's 'Bocke of Plaies' Examined", *N&Q*, n.s., V (1958), 9-14.
Simon Forman's "Bocke" is a Collier forgery. (But see no. 694 above.)
730. Ralli, Augustus. *History of Shakespearean Criticism*. Re-issue. 2 vols. New York: Humanities Press, 1958. Pp. 566, 582.
731. Reed, Robert R., Jr. "Nick Bottom, Dr. Faustus, and the Ass's Head", *N&Q*, n.s., VI, 252-254.
The prose history of Dr. Faustus may have suggested Puck's use of an ass's head.
732. Rehfeldt, W. "Die Shakespeare-Lektüre im Englischunterricht der Oberschulen", *Fremdsprachenunterricht* (Berlin), I (1957), 83-88.
733. Renner, Ida. "Leitmotive Shakespeares im *Tempest*. Gedanken zu einer Aufführung", *SJ*, XCV, 284-291.
Liberties taken by Hans Rothe in translating *Temp.* injure the play.
734. Reuter, Gerhard. "Falstaffs Funktion", *Prisma* (Bochum) 1958/59, pp. 4-8.
735. Reynolds, George F. "Mucedorus, Most Popular Elizabethan Play?", *Studies in the English Renaissance Drama* (no. 222), pp. 248-268.
736. Reynolds, Lou Agnes and Paul Sawyer. "Folk Medicine and the Four Fairies of *A Midsummer Night's Dream*", *SQ*, X, 513-521.
Fol' = clarifies the appropriateness and the humor of Bottom's conversations with the fairies in Act III.
737. Ribner, Irving. *The English History Play in the Age of Shakespeare*. Princeton Univ. Press, 1957.
Rev.: Michel Poirier, *Erasmus*, XI (1958), 286-287; R. J. Dorius, *RN*, XII, 43-44; Robert G. Shedd, *MLN*, LXXIV, 540-543; Wm. A. Armstrong, *RES*, n.s., X, 409-411.
738. —. "Macbeth: The Pattern of Idea and Action", *SQ*, X, 147-159.
Macb.'s "dominant theme" is "that through the working out of evil in a harmonious world order good must emerge". The essential symbolism of the play is made effective by its embodiment in specific action and specific character.
739. —. "Then I Denie You Starres: A Reading of *Romeo and Juliet*", *Studies in the English Renaissance Drama* (no. 222), pp. 269-286.
In "I denie you starres", Romeo shows he has attained "the victory over circumstances which is the sign of the mature stoical man", accepting "the way of the world as the will of God".
740. Rich, Barnaby. *Rich's Farewell to Military Profession*, ed. by Thomas Mabry Cranfill. Univ. of Texas Press. Pp. lxxxii + 359.
Rev.: Paul A. Jorgensen, *RN*, XII, 211-213.
741. Richards, I. A. "The Sense of Poetry: Shakespeare's 'The Phoenix and the Turtle'", *Daedalus*, LXXXVII, iii, 86-94.
742. Richards, Stanley. "On and Off Broadway", *Players Magazine*, XXXVI, 16-17.
A.Y.L. and *Oth.* at Stratford, Ontario.
743. —. "On and Off Broadway", *Players Magazine*, XXXVI, 63.
Gielgud's New York production of *Much.*
744. Riesenfeld, Kurt. "Timothy Bright und Shakespeare", *Sudhoffs Archiv f. Geschichte d. Medizin u.d. Naturwiss.*, XLI (1957), 244-254.
745. Ritzau, Tue. "Filmförfattaren Shakespeare" (*Shak.* as an author for the cinema), *Chaplin*, [I] (Oct. 4), 80-85.
746. Roberts, Peter. "Theatrical Cavalier", *Plays and Players*, Jul., p. 7.
The story of Sir William Davenant's "The Enchanted Isle", a musi-

- cal version of *Temp.*, with music by Purcell.
747. Robinson, Eileen. "The Shakespeare Memorial Library Stratford-upon-Avon: items of interest to research workers", *Theatre Notebook*, XII (1957/58), 114-116.
748. Rodger, Ian. "Shakespeare Unseen", *Listener*, LXI, 409-411.
Peter Watts' production of *W.T.* on the BBC.
749. ——. "Troilus and Cressida", *The Listener*, LXI, 569.
Review of a radio broadcast of *Troil.* on the BBC.
750. Rosati, S. *Il Giro della Ruota*. Saggio sul 'King Lear' di Shakespeare. Firenze, 1958. Pp. viii + 252.
751. Rose, Brian W. "The *Tempest*: A Reconsideration of its Meaning", *English Studies in Africa* (Johannesburg), I (1958), 205-216.
752. Ross, Lawrence J. "The Shakespearean *Othello*: A Critical Exposition on Historical Evidence", *DA*, XX, 2302.
A critical re-interpretation of *Oth.*, with attention to the traditional materials used by *Shak.*
753. Rothe, Hans. "Shakespeares König Heinrich der Vierte in neuer Fassung", *Prisma* (Bochum), 1958/59, pp. 1-4.
754. Rothwell, W. F. "Was There a Typical Elizabethan Stage?", *SS* 12, pp. 15-21.
No. Even the public theatres may have varied widely in size, appearance, equipment, and manner of presentation.
755. Rowse, A. L. *The Elizabethans and America*. London: Macmillan. Pp. 222.
With some treatment of *Temp.*
Rev.: *TLS*, Oct. 23, p. 611.
756. Rudolf, Werner. "Shakespeare und kein Ende", *Medizinische Klinik*, LII, (1957), 436-437.
757. Ruppel, K. H. "Shakespeare und die Oper", *SJ*, XCV, 178-192.
None of the operas based on *Shak.* has reached the heights of the original plays. Composers and librettists have been able to catch only fragments, if that, of their sources.
758. Russell, Douglas A. "Costuming *Macbeth*", *Players Magazine*, XXXV, 130-131.
Describes four productions of *Macb.*, each of which illustrates a different costume design approach. Costumes are barbaric, Elizabethan, barbaric interpreted in a sophisticated manner, and Elizabethan interpreted in a barbaric manner.
759. Sabol, Andrew J. (ed.). *Songs and Dances for the Stuart Masque*. Brown Univ. Press. Pp. 172.
Including materials perhaps used for *Macb.*, *Temp.*, and *W.T.*
Rev.: *TLS*, Aug. 28, p. 492; Hermann Heuer, *SJ*, XCV, 324-325.
760. "Sales Higher for Stratford", *Financial Post* (Canada), Jun. 20, p. 21.
Financial report on the Stratford, Ontario *Shak.* Festival.
761. Schanzer, Ernest (ed.). *Shakespeare's Appian*. Liverpool Univ. Press, 1956.
Rev.: André Rousseau, *Revue de Littérature Comparée*, XXXIII, 275-277.
762. Schechter, Abraham. *King Lear: Warning or Prophecy?* Brooklyn, 1956.
Rev.: Robert Adger Law, *SQ*, X, 114-115.
763. Schelling, Felix E. *Elizabethan Drama 1558-1642*. Reissue. New York: Russell and Russell. 2 vols.
764. Schilling, Kurt. *Shakespeare Die Idee des Menschens in Seinen Werken*. München, 1953.
Rev.: H. Straumann, *Anglia*, LXXV (1957/58), 464-466.
765. Schlüter, Kurt. *Shakespeares Dramatische Erzählkunst*. Heidelberg, 1958.
Rev.: Ludwig W. Kahn, *SQ*, X, 609-610.
766. Schmidt-Garre. "Verdis Griff Nach Shakespeare", *Neue Zeitschrift für Music*, CXX, 254-258.
Otello, *Macbeth*, *Falstaff*, and *King Lear* included in the study.
767. Schmitt, Carl. *Hamlet oder Hekuba. Der Einbruch der Zeit in das Spiel*. Düsseldorf, 1956.
Rev.: Albrecht B. Strauss, *Books Abroad*, XXXII (1958), 158.
768. Schoenrich, Otto. "Shylock v. Anto-

- nio", *American Bar Association Journal*, XLV, 664.
No lawyer would have based a play on the absurd contract between Shylock and Antonio. Hence neither Bacon nor Oxford could have been the author of *Merch*.
769. Schoff, Francis G. "Claudio, Bertram, and A Note on Interpretation", *SQ*, X, 11-23.
As their condemnation of Claudio and Bertram illustrates, modern critics too often replace *Shak*'s vision and art with their own.
770. Schrickx, W. *Shakespeare's Early Contemporaries*. The Background of the Harvey-Nashe Polemic and *Love's Labour's Lost*. Antwerp, 1956.
Rev.: Robert Fricker, *ES*, XL, 183-185.
771. Schröder, Rudolf Alexander. *Fülle des Daseins*: Eine Auslese aus dem Werk. Ausgew. v. Siegfried Unseld. Berlin: Suhrkamp, 1958. Pp. 621.
Includes treatment of *Sonn.* and *Temp.*, especially pp. 1-6, 437-457.
772. ———, Hermann Heuer, Wolfgang Clemen, L. Schücking, and Rudolf Stamm. "In Sachen Shakespeare contra Rothe", *SJ*, XCV, 248-261.
Versus Rothe's "falsifications" of *Shak*. in his translations and adaptations.
773. Schücking, Levin Ludwig. "Memorabilia", *Anglia*, LXXVI (1958), 1-26.
774. Schueller, Herbert M. "Othello Transformed: Verdi's Interpretation of Shakespeare", *Studies in Honor of John Wilcox* (Wayne State Univ. Press, 1958), pp. 129-156.
775. Schulze, Fritz Willy. *Shakespeare: Seine Bühne, sein Schaffen, sein Hamlet* (Lehrbriefe f.d. Fernstudium d. Mittelstufenlehrer. Erg.-H.). Berlin: Volk u. Wissen, 1957. Pp. 89.
776. Schutte, William M. *Joyce and Shakespeare: A Study in the Meaning of Ulysses*. Yale Univ. Press, 1957.
Rev.: Maurice Beebe, *SQ*, X, 116-117; M. J. C. Hodgart, *RES*, n.s., X, 427-429.
777. Schwartz, Delmore. "Good Morning, Sweet Prince", *New Republic*, May 25, p. 15.
A poem.
778. Sehrt, Ernst Th. (ed. and trans.). *Shakespeare. Englische Essays aus drei Jahrhunderten zum Verständnis seiner Werke*. Stuttgart, 1958.
Rev.: Ernst J. Schlochauer, *SQ*, X, 238.
779. ———. "Wandlungen der Shakespeare-schen Komödie: Ein Festvortrag", *SJ*, XCV, 10-46.
Surveys *Shak*'s development in comedy, for style, mood, subject matter, and meaning.
780. Seltzer, Daniel. "Elizabethan Acting in Othello", *SQ*, X, 201-210.
Conjectures on staging, intonation, gesture, soliloquy-delivery, etc., in *Oth*.
781. Seng, Peter J. "The Foresters' Song in As You Like It", *SQ*, X, 246-249.
"Then sing him home, the rest shall bear this burthen" may be an interjected line of dialogue, spoken by Jaques, bestowing cuckoldom on all present by means of a pun on "burthen".
782. Sewall, Richard B. *The Vision of Tragedy*. Yale Univ. Press.
Includes a chapter on *Lear*.
Rev.: Saunders Redding, *American Scholar*, XXVIII, 530; John P. Kirby, *Explicator*, Dec., no. 2.
783. "Shakespeare Bibliography", *Ontario Library Review*, XLIII, 151-154.
784. *Shakespeare im britischen Theater*. Eine vom British Council zusammengestellte Ausstellung (Katalog). Wien: Theater in d. Josefsstadt, 1958. Pp. 16.
785. "Shakespeare on the Stage", *Ogonek* (Moscow), Dec. (1958), p. 23.
786. *Shakespeare To-night*. Engelsk språk-serie i radio våren 1958. Scener ur dramer av W. Shakespeare utvalda och komm. av Lorna Downman. Stockholm: Sveriges radio, 1958. Pp. 248.
787. "Shakespeare Without Tears", *The Listener*, LXI, 262.
788. *Shakespearean Authorship Review*, No. 1 +, May.
An Anti-Stratfordian journal pub-

- lished by the Shakespearean Authorship Society, 68, South Audley St., London, W.1.
789. Sharpe, Robert Boies. *Irony in the Drama: An Essay on Impersonation, Shock, and Catharsis*. Univ. of North Carolina Press. Pp. xv + 222. With a chapter on "William Shakespeare, Ironist" (pp. 52-81) plus allusions *passim*.
Rev.: Robert H. West, *South Atlantic Bulletin*, Nov., pp. 13-14.
- 789a. *Shekspirovski Sbornik, 1958* (Shakespeare Miscellany), edd. A. A. Anikst and A. Stein. Moscow: The All-Russian Theatre Society, 1959. Pp. 604. The second volume of the *Shak.* miscellany founded by the late M. M. Morozov. Ten long studies, and a detailed list of *Shak.* productions in the USSR, 1945-1957.
790. Sherbo, Arthur. *Samuel Johnson, Editor of Shakespeare, with an Essay on The Adventurer*. Univ. of Illinois Press, 1956.
Rev.: Georges A. Bonnard, *Erasmus*, XI (1958), 43-46.
791. Shroeder, John W. "A New Analogue and Possible Source for *The Taming of a Shrew*", *SQ*, X, 251-255.
Caxton's tale of Queen Vastis (in *The Book of the Knight of La Tour Landry*) includes two motifs not found in the closest analogue to *A Shrew* thus far recognized: "the postprandial setting for the summoning of the wives, and the confinement and starvation of the Shrew".
792. Siegel, Paul N. *Shakespearean Tragedy and the Elizabethan Compromise*. New York Univ. Press, 1957.
Rev. Aerol Arnold, *Personalist*, XXXIX (1958), 419-420; G. K. Hunter, *EC*, IX, 83-87; Hermann Heuer, *SJ*, XCV, 327-328.
793. Simko, Ján. "A Few Notes Concerning the Film Version of *Richard III*", *Zeitschrift für Anglistik und Amerikanistik* (East Berlin), VI (1958), 297-299.
794. Simon, André L. (ed.). *The Star Chamber Dinner Accounts*. London: George Rainbird, for the Wine and Food Society. Pp. 88.
Fifty dinner accounts of 1567-1605, with frequent allusions to *Shak.* in Mr. Simon's foreword.
Rev.: *TLS*, Aug. 28, p. 496.
795. Simons, Jan W. "Shakespeares *Sturm* in Rothes Fassung", *SJ*, XCV, 238-247.
An emphatic condemnation of Rothe's version.
796. Simpson, Robert R. *Shakespeare and Medicine*. London: E. and S. Livingstone. Pp. 267.
Rev.: *TLS*, Jun. 12, p. 354.
797. Sisson, C. J. "Shakespeare's Friends: Hathaways and Burmans at Shottery", *SS* 12, pp. 95-106.
On evidence drawn mainly from records of a Chancery suit, Sisson concludes that "there is no ground whatever for the common conception of a *mésalliance* between Shakespeare and a portionless bride from Shottery." Hathaway eminence has been underestimated.
798. Sjögren, Gunnar. "Get Thee to a Nunnery", *Moderna Språk*, LIII, 119-125.
In context, Hamlet's speech implies he has seduced Ophelia, regrets it, and wishes her to enter a house of convertites.
799. ——. "I Stratford och Stratford-on-Avon", *Teatern* (Jönköping), XXVI, iii, 4-5.
On the Theatre Workshop in London and the Stratford Memorial Theatre's *All's W*.
800. ——. "Shakespeare på engelska", *Teatern* (Jönköping), XXV (1958), 12-13, 16.
On Stratford Memorial Theatre and Marlowe Society performances.
801. ——. "Shakespeare-Staahej og Shakespeare-Spil", *Aarhus Stiftstidende*, May 2.
Letter from Stratford-on-Avon, mainly on the challenging problem of modern stage productions.
802. ——. *Var Othello neger och andra Shakespeareproblem*. Stockholm, 1958.
Rev.: Gunnar Boklund, *Biblioteksbladet* (Lund), IV, 286; Harald Elovson, *Moderna Språk*, LIII, 57-58.

803. "En Skaersommernatsdrøm paa Aarhus Teater". Title of reviews of *Dream* at the Aarhus Theatre (Aarhus, Denmark), by Gustav Albeck, *Kristeligt Dagblad* (Copenhagen), Dec. 16; Svend Kragh Jacobsen, *Berlingske Tidende* (Copenhagen), Dec. 16; Jens Kistrup, *Berlingske Tidende*, Dec. 15; Jens Kruuse, *Jyllandsposten* (Aarhus), Dec. 14; Herbert Steintal, *Politiken* (Copenhagen), Dec. 14.
804. Small, Tom. "Why Shakespeare?", *Colorado Quarterly*, VII (1958), 23-31.
On the repertory festival at the Univ. of Colorado.
805. Smith, Gordon Ross. "Authoritarian Patterns in Shakespeare's *Coriolanus*", *Literature and Psychology*, IX, 45-51.
Takes up parallels between the surface appearances of characters in *Cor.* and certain syndromes formulated by Eric Fromm, later verified by T. W. Adorno. *Shak.*'s political values shifted even within certain plays. He was not completely in sympathy with *Coriolanus*, and was not himself an authoritarian.
806. —. "Brutus, Virtue, and Will", *SQ*, X, 367-379.
"Brutus' character fault is overbearing will; his moral fault is Greek *hybris* or Christian pride—pride in his virtue and his righteousness". He is "a fairly full surface presentation of a recurrent type of human being", with accordingly predictable behavior.
807. —. "Iago the Paranoiac", *American Imago*, XVI, 155-167.
Supports, with qualifications, an earlier article by Martin Wagh on Iago as paranoiac. It "seems more than likely" that in *Oth.* *Shak.* "shows some knowledge of the configuration we call paranoia, of its suspicion, its destructiveness, and its relation to homosexuality". *Oth.* is no melodrama, but an inescapable tragedy arising "from the deep, involuntary parts of character". It shares this quality especially with *Caesar*, *Ham.*, *Macb.*, and *Antony*.
808. —. "Shakespeare and Freudian Interpretations", *American Imago*, XVI, 225-229.
A. Bronson Feldman's advocacy of Edward de Vere as the author of *Shak.*'s plays is an example of how a psychological interpretation may go awry unless certain types of non-psychoanalytical evidence are considered.
809. Smith, Lisa Gordon. "*King Henry VI*", *Plays and Players*, Oct., p. 25.
1 *H. VI* at the Hovendon Theatre Club.
810. Sommer, Thomas. "Licht und Finsternis: Studien zu Caravaggio und Shakespeare", *SJ*, XCV, 193-215.
On the vogue c. 1600 for symbolic use of light and dark in both painting and poetry. Compares Caravaggio's "Calling of St. Matthew" with the first acts of *Ham.* and *Macb.*
811. "Sound and Fury", *Time*, Aug. 10, pp. 40 ff.
Production of *Macb.*
812. Southern, Richard. "On Reconstructing a Practicable Elizabethan Public Playhouse", *SS* 12, pp. 22-34.
An "attempt to estimate how far our present knowledge allows us to reconstruct a 'typical' Elizabethan public playhouse sufficiently authentic to permit practical study of production". Illustrated with diagrams and five pages of plates.
813. Speaight, Robert. "Late Season Stratford", *Tablet*, Nov. 7, p. 963.
All's W. and *Lear* at Stratford-on-Avon.
814. —. "Shakespeare in American Colleges", *SNL*, IX, 15.
Discusses the dichotomy between the scholar and the director, and the role of the university theatre.
815. *Spectacles*: Cinquante ans de recherches, textes et documents réunis par Jacques Polieri.
No. 17 of *Aujourd'hui: Art et Architecture*, Paris, May, 1958. Contains much material on *Shak.* productions.
Rev.: Victor Glasstone in *Theatre Notebook*, XIII, 141-142.
816. Spielmann, Marion H. "Slang: Modern-Antique", *English*, XII, 225-228.
Reprint of an article in *TLS*, Nov.

- 7, 1918, presenting an example of modern dialogue incorporating 63 expressions used by *Shak.* and his contemporaries.
817. Spivack, Bernard. *Shakespeare and the Allegory of Evil*. Columbia Univ. Press, 1958.
Rev.: J. R. Willingham, *Library Journal*, LXXXIII (1958), 2135; Aerol Arnold, *Personalist*, Autumn, p. 424; J. A. Byrant, Jr., *Sewanee Review*, LXVII, 692-694; Irving Ribner, *JEGP*, LVIII, 292-294; Walter M. Crittenden, *Personalist*, XL, 424-425.
818. Sreenivasan, B. R. "Shakespeare on Medicine", *Medical Journal of Malaya*, X (1956), 279-288.
819. Stamm, Janet Bell. "A Study of Shakespeare's Comedies", *DA*, XX, 1770.
This study concerns the 14 plays listed as comedies in F. The comedies cannot be treated apart from the histories and tragedies. Modern drama has drawn from the *Shak.* rather than the Jonsonian mode in comedy.
820. Stamm, Rudolf. "Elizabethan Stage-Practice and the Transmutation of Source Material by the Dramatists", *SS* 12, pp. 64-70.
"Comparison between a play and its source renders us particularly sensitive to all those features in it that characterize it as a text intended for a certain kind of stage performance".
821. ———. *Englische Literatur*. Bern, 1957.
Rev.: Hereward T. Price, *SQ*, X, 114; Rolf Soellner, *JEGP*, LVIII, 513-515.
822. Staton, Walter F., Jr. "The Influence of Thomas Watson on Elizabethan Ovidian Poetry", *Studies in the Renaissance*, VI, 243-250.
Includes a brief consideration of Watson's possible influence on *Venus*.
823. Steadman, John M. "Falstaff's 'Facies Hippocratica': a note on Shakespeare and renaissance medical theory", *Studia Neophilologica*, XXIX (1957), 130-135.
824. ———. "Like Two Spirits': Shakespeare and Ficino", *SQ*, X, 244-246.
Notes "the Platonic character of the basic simile underlying Sonnet 144" and suggests *Shak.*'s possible indebtedness to Ficino.
825. Steene, Birgitta. "Shakespearean Elements in the Historical Plays of Strindberg", *Comparative Literature*, XI, 209-220.
A study of *Shak.*'s influence on Strindberg as evidenced in *Folkungasagan*, *Gustav Vasa*, and *Erik IV*. Both *Shak.* and Strindberg used panoramic perspective, and both altered their sources to suit their respective dramatic purposes.
826. Stein, Arnold. "The Image of Antony: Lyric and Tragic Imagination" *Kenyon Review*, XXI, 586-606.
Differentiates between a tragic imagination such as Hamlet's, and Antony's lyric imagination. Antony's character is analyzed in terms of his self-image.
827. Steiner, Rudolf. *Drama und Dichtung im Bewusstseinsumschwung der Neuzeit. Shakespeare, Goethe und Schiller. Drei Vorträge, gehalten in Dornach am 24., 25. und 26. Februar 1922*. MS. ed. by Steiner-Nachlassverwaltung. Dornach: Steiner-Nachlassverwaltung, 1956.
- 827a. Sternfeld, Frederick W. "Shakespeare's Use of Popular Song", in *Elizabethan and Jacobean Studies Presented to F. P. Wilson*. Oxford University Press, pp. 150-166.
"Calen o custure me" in *H V*; the Willow Song in *Oth*.
828. Stetner, Samuel Cabot. "Old Men, Young Men, and Slaves (A Study of some Stock Types in Shakespeare's Comedies)", *DA*, XX, 663.
Analysis of the manner in which *Shak.* treats stock characters. Traces familiar figures beginning with the first dramatic sources in Epicharmus, Aristophanes, Herondas, Plautus and Terence, pointing out correspondences between these and *Shak.*
829. Stevenson, David L. "The Role of James I in Shakespeare's *Measure for Measure*", *ELH*, XXVI, 188-208.
Shak.: not only made the Duke's

- behavior and opinions a recognizable reflection of James's own, but also "made a fairly general appeal throughout the play to his audience's obvious interest in the concepts of the new Stuart political order", with its "self-conscious theorizing and attitudinizing".
830. Stevenson, Robert. *Shakespeare's Religious Frontier*. The Hague: Martinus Nijhoff, 1958. Pp. x + 97.
Rev.: briefly in *TLS*, Mar. 13, p. 146; Albert Howard Carter, *Riv*, XII, 280-282; Kenneth Muir, *MLR*, LIV, 586-587; Harold S. Wilson, *SQ*, X, 607-609.
831. Stewart, J. I. M. "Shakespeare's Men and Their Morals", *More Talking of Shakespeare* (no. 411), pp. 116-127.
Shak.'s characters "are the elements in an entertainment of which the stuff and substance is, indeed, the moral nature of man, but the end of which is not moralistic".
832. Stirling, Brents. "Book Reviewers as Business Machines", *EC*, IX, 334-335.
In answer to G. K. Hunter's review in *EC*, IX, 83-87 (see below). Like criticism, reviews should not appear to come from machines.
833. ———. "Brutus and the Death of Portia", *SQ*, X, 211-217.
"Brutus' double response to Portia's death is an odd performance entered upon under stress and compounded by impasse". We witness "a scene produced partly by nerves, partly by Messala's own refusal to be truthful, partly by ordinary human ineptitude, and mainly by frustrated haste toward practical action".
834. ———. *Unity in Shakespearean Tragedy*. Columbia Univ. Press, 1956.
Rev.: G. K. Hunter, *EC*, 83-87.
835. Stoltzenberg, Gisela Freiin v. "Shakespeare's *Cymbeline*: Versuch zur Deutung", *Germanisch-Romanische Monatsschrift*, XXXIX (1958), 46-64.
836. Storey, Graham. "The Success of 'Much Ado About Nothing'", *More Talking of Shakespeare* (no. 411), pp. 128-143.
To an audience properly aware of the play's "polyphonic music" and properly responding with "multi-consciousness", *Much* is an admirably unified whole, dominated by the theme "of deception, miscomprehension, man's 'giddiness' at every level".
837. Stratford, Philip. "Shakespearean Festival: A Pre-Season Inventory", *Canadian Forum*, XXXIX, 81.
Prospects for the 1959 season at Stratford, Ontario.
838. ———. "Theatre in Canada, I: Stratford After Six Years; a Miracle Reconsidered", *Queens Quarterly* (Canada), LXVI, 2-17.
Largely economic report on the Stratford, Ontario, *Shak.* festival during the past six years.
839. "Stratford Scores a Century", *Plays and Players*, Ap., pp. 6-7.
Highlights of the Shakespeare Memorial Theatre at Stratford-on-Avon in a year-by-year account.
840. "Stratford Sets Record as 1959 Festival Ends", *Financial Post* (Canada), Sep. 26, p. 11.
Financial report on the 1959 season at Stratford, Ontario.
841. Sříbrný, Zdeněk. "9. Shakespeareovská konference v Stratfordu n. A.", *Věstník Čsl. akademie věd* (Bull. of the Czechoslovak Academy of Sciences), LXVIII, 681-682.
Report on the 9th International *Shak.* Conference at Stratford-on-Avon.
842. ———. *Shakespeareovy historické hry*. Praha: Nakladatelství Československé Akademie věd. Pp. 295.
With a summary in English ("Shakespeare's History Plays"), pp. 249-269.
Rev.: Alois Bejblík, *Divadlo* (Prague), X, 565-566; Milan Lukeš, *Divadelní noviny* (Prague), Sep. 16, p. 6.
843. ———. "Zda žil nebo nežil?", *Světová literatura* (Prague), IV, 236-240.
Refutation (based especially on the Friedmans' *Shakespearean Ciphers Examined*) of anti-Stratfordian speculations.
844. Stroedel, Wolfgang. "Historische Tra-

- gödie", *Prisma* (Bochum) 1958/59, pp. 9-11.
845. Struska, J. "Sen noci svatojanské", *Tvorba* (Praha), XXIV, 1100-1101. Reviews puppet film version of *Dream* by Jiří Trnka and argues that the non-Shak. spoken commentary mars the "light-footed phantasy" and "fragile poetry" of the musical pantomime.
846. Styan, J. L. "The Actor at the Foot of Shakespeare's Platform", *SS* 12, pp. 56-63. Considers subtle effects achieved by use of the downstage platform area.
847. Suk Kee Yoh. "The Convention of Place in Shakespeare", *The English Language and Literature* (Korea), no. 4 (1957), pp. 279-294.
848. Sullivan, John Francis. "Awful Rule, and Right Supremacy: The Problem of Authority and Order as a Theme of Shakespeare's Plays", *DA*, XX, 1770-1771. An integrated treatment of the analogous spheres of domestic and political authority. Shak. did not concur in the Tudor appeal to authority against disorder—his plays imply that order must come first.
849. Sunesen, Bent. "'All We Are Not Stares Back / At What We Are': A Note on Auden", *ES*, XL, 439-449. *The Sea and the Mirror* is a commentary on *Temp.*
850. Sutherland, James. "The Language of the Last Plays", *More Talking of Shakespeare* (no. 411), pp. 144-158. Frequent passages in the late plays seem written with exceptional haste and under great internal pressure. Unusually strained and compressed efforts at intensity, they may be variously accounted for—perhaps most plausibly by the hypothesis that Shak. was "tired".
851. *Talks to Teachers of English*. Dept. of Education, Kings College, Newcastle upon Tyne. Pp. 68. Includes a paper by Mr. Philip Coggin on school production of *Shak.*
852. Taylor, Dick, Jr. "Clarendon and Ben Jonson as Witnesses for the Earl of Pembroke's Character", *Studies in the English Renaissance Drama* (no. 222), pp. 322-344. "Clarendon's account of the Earl of Pembroke's morals appears to be untrue".
853. ———. "The Earl of Montgomery and the Dedicatory Epistle of Shakespeare's First Folio", *SQ*, X, 121-123. The dedication to Pembroke and Montgomery was probably made "with one eye on the present lord chamberlain and with the other cagily and hopefully on the next", thereby "laying the ground work for continuing support in this court office so important to the company". Within a few years the editor's hopes were "amply fulfilled".
854. ———. "The Earl of Pembroke and the Youth of Shakespeare's Sonnets: An Essay in Rehabilitation", *SP*, LVI, 26-54. "Lord Herbert in no way resembled any of the several youths who might be extracted from the sonnets."
855. Teran, Margarita Quijano. *La Celestina y Otel. Estudio de Literatura Dramática Comparada* (Ediciones Filosofía y Letras, No. 15). México [D.F.]: Universidad Nacional Autónoma de México, 1957. Pp. [4] + 180. Rev.: John Leon Lievsay, *SQ*, X, 113-114.
856. Thayer, David L. "Notes on Lighting for the Elizabethan Stage", *Educational Theatre Journal*, XI, 222-228. Primarily a discussion of lighting for Shak. plays, with emphasis on *Dream* and *Macb.* Lighting should be keyed to the demands of the individual play, and must avoid the sensational.
857. "Theatre Abroad: First Knight", *Time*, Jul. 20, p. 70. Olivier's *Cor.* at Stratford-on-Avon.
858. "Theatre Abroad: The Storm Inside", *Time*, Aug. 31, p. 53.

Charles Laughton's *Lear* at Stratford-on-Avon.

859. Thomas, Sidney. "A Note On Shakespeare's Motley", *SQ*, X, 255.
The *Three Ladies of London* uses "motley" as a synonym for "particoloured", despite Leslie Hotson's claim that the two words had wholly different meanings in *Shak.*'s day.
860. Thompson, Craig R. *Universities in Tudor England* (Folger Booklets on Tudor and Stuart Civilization). Washington, D. C.: The Folger Shakespeare Library. Pp. 34 + 11 plates.
861. Thompson, Virgil. "Music for 'Much Ad' ", *Theatre Arts*, Jun., pp. 14-19.
Discussion of the music composed for the 1957 production of *Much.* at Stratford, Conn., and general suggestions to the composer on music for *Shak.*'s plays.
862. Tillyard, E. M. W. *The Nature of Comedy and Shakespeare*. Oxford Univ. Press, 1958.
Rev.: *N&Q*, n.s., V (1958), 504-505.
863. Torbarina, Josip. "A Minor Crux in 'Hamlet'", *Studia Romanica et Anglicana Zagrabienia*, VI (Dec., 1958), 3-13.
An interpretation of *Ham.* II. i. 71.
864. ———. "On Rendering Shakespeare's Blank Verse into Other Languages", *Studia Romanica et Anglicana Zagrabienia*, VIII (Dec.), 3-12.
865. ———. "Shakespeareova slika svijeta (Uz prijevod 'Troila i Kreside') [Shakespeare's picture of the world]", *Književnik* (Zagreb), I, iv (Oct.), 51-71.
The world view of *Troi*.
866. Tough, A. J. "Introducing Shakespeare", *Use of English*, XI, 23-25.
Introducing *Shak.* in schools.
867. Trainer, James. "Some Unpublished Shakespeare Notes of Ludwig Tieck", *MLR*, LIV, 368-377.
Including an estimation of Tieck's place in the history of *Shak.* study.
868. Trainor, B. "Two Legs Good—Four Legs Better", *Food for Thought* (Canada), Dec. (1958), pp. 138-141.
Stratford, Ontario, *Shak.* Festival.
869. Traversi, Derek. *Shakespeare: From Richard II to Henry V*. Stanford Univ. Press, 1957.
Rev.: Frank Kermode, *Spectator*, Jun. 27, 1958, p. 845; Hermann Heuer, *SJ*, XCIV (1958), 264-265; Robert Adger Law, *Southwest Review*, XLVIII (1958), 178-179; T. Smalley, *Month*, n.s., XX (1958), 373-374; Karl Miller, *Manchester Guardian Weekly*, Aug. 7, 1958, p. 11; Eric Gillett, *National and English Review*, Aug., 1958, pp. 75-76; R. J. Dorius, *RN*, XII, 44-45; Robert Adger Law, *SQ*, X, 111-113; Hermann Heuer, *SJ*, XCV, 331-332.
870. Trewin, John Courtenay. "Hamlet à Old Vic", *Bulletin culturel du British Council* (Paris), May, 1958.
871. ———. "Show Pieces", *Illustrated London News*, Dec. 5, p. 818.
Old Vic production of *R. II*.
872. Trilling, Ossia. "King Lear", *Sydsvenska Dagbladet Snällposten*, Sep., p. 3.
873. ———. "En Midsommarnattsdröm", *Sydsvenska Dagbladet Snällposten*, Aug., p. 8.
Production of *Dream* at Avignon.
874. Tricoli, Claudio. "Voci Italiane per Shakespeare sullo schermo", *Bianco e nero* (Roma), XVIII, i (1957), 56-60.
875. Tschopp, Elisabeth. *Zur Verteilung von Vers und Prosa in Shakespeares Dramen*. Bern, 1956.
Rev.: F. D. Hoeniger. *SQ*, X, 236-238; Milton Crane, *JEGP*, LVIII, 122-123; E. A. J. Honigmann, *RES*, n.s., X, 107.
- 875a. Turner, Darwin T. "King Lear Re-examined", *CLA Journal*, III, 27-39.
On *Lear* as a Dantesque "study in the redemption of man."
876. "Twelfth Night by Shakespeare: A Review of a Play", *Arts in the Rumanian People's Republic*, No. 16 (1958), p. 77.
877. Tynan, Kenneth. "Theatre Abroad: England", *New Yorker*, Sep. 26, pp. 101ff.
Comprehensive survey of English theatre, including a discussion of the 1900th season at Stratford-on-Avon.

- Guthrie's production of *All's W.*, Peter Hall's *Cor.* and *Dream*, and Tony Richardson's *Oth.* are discussed in terms of direction.
878. —. "Theatre: Nothing Doing", *New Yorker*, Sep. 26, pp. 121-122ff. Gielgud's *Much* in New York.
879. Untermeyer, Louis. *Lives of the Poets*. New York: Simon and Schuster. Includes a life of *Shak.*, pp. 75-111.
880. Valency, Maurice. *In Praise of Love: An Introduction to the Love-Poetry of the Renaissance*. New York: Macmillan, 1958. Pp. [xii] + 319. Rev.: Thomas A. Kirby, *SQ*, X, 614-615.
881. Van Hoeck, Josef. "Stratford 58", *Nieuw Vlaams Tijdschrift*, XII, no. 8, pp. 902-905. Reviews 1958 productions of *Twel.* and *Ham*.
882. Vecchi, V. "Coriolan, fuori della confusione", *Il Dramma* (Torino), no. 255 (1957).
883. Veelo, G. van. "*Pericles* in Stratford. Het Shakespeare Festival te Stratford on Avon 1958", *Levende Talen*, CXCVIII (1958), 506-512.
884. Vejražka, Vítězslav. "Shakespeare ve Stratfordu", *Divadelní noviny* (Praha), Oct. 28, p. 12. Actor of the Prague National Theatre gives his impressions of this year's Stratford-on-Avon performances of *Lear*, *All's W.*, *Cor.*, *Dream*, and *Oth.*
885. Vidal, Gore. "Sir John, by a Nose", *Reporter*, Oct. 15, pp. 38-39. A disparaging essay on *Shak.*'s comedies and their production, with a charitable word for Sir John Gielgud but not for his production of *Much*.
886. "Vintage Stratford: Plays, Stars and Dates of the 1959 Season", *Plays and Players*, Mar., p. 6. Detailed reviews of *Oth.*, *All's W.*, *Dream*, *Lear*, and *Cor.* at the Shakespeare Memorial Theatre, Stratford-on-Avon.
887. Vogel, Dan. "The Dramatic Chapters in *Moby Dick*", *Nineteenth-Century Fiction*, XIII, 239-247. In part concerned with *Shak.*'s influence on Melville.
888. *Vserossiiskoe teatral' noe obshchestvo Shekspirovskii sbornik*. Moskva, 1958. Pp. 601. Includes summaries in English.
889. Vyvyan, John. *The Shakespearean Ethic*. London: Chatto and Windus. Pp. 208. Rev.: *TLS*, Feb. 27, p. 114; Ivor Brown, *Time and Tide*, Mar. 14, p. 310; Hermann Heuer, *SJ*, XCV, 332-334; V. S. Pritchett, *New Statesman*, LVII, 192-193; H. F. Rubinstein, *Drama*, Summer, pp. 43-45.
890. Wadsworth, Frank W. *The Poacher from Stratford*. Univ. of California Press, 1958. Rev.: Baldwin Maxwell, *SQ*, X, 435-437; *TLS*, Sep. 25, p. 547; Irving Ribner, *RN*, XII, 39-41; Lee Ash, *Library Journal*, LXXXIII (1958), 3522; *Theatre Arts*, Dec. (1958), p. 68.
891. Wagner, Bernard M. "London's New Mermaid Theatre at Puddle Dock", *SQ*, X, 603-606.
892. Wahlö, Per. "Shakespeare, Ustinov och Williams. Sydsvensk teaterkrönika", *Norrköpings tidningar* (Norrköping), Feb. 23.
893. Wain, John. "The Mind of Shakespeare", *More Talking of Shakespeare* (no. 411), pp. 159-171. The "key" to *Shak.*'s work, reflected in plots, themes, imagery, prosody, etc., is the "combination of a world-view that called for unity and correspondence with a natural turn of mind that sought always to resolve discord into harmony and multiplicity into singleness".
894. Waldo, Tommy Ruth and T. W. Herbert. "Musical Terms in *The Taming of the Shrew*: Evidence of Single Authorship", *SQ*, X, 185-199. The frequency and complexity (carefully defined) of musical allusions in *Shrew* "contribute richly" to part and whole of the play and at the same time imply *Shak.*'s sole authorship.
895. Walker, R. F. "Making the Most of

- Shakespeare Through Dialogue", *Catholic Educator*, XXIX, 327-330.
896. Walker, Roy. "Shakes v Shaw", *The Shavian* (London), Feb., pp. 7-9.
A comparison of the moral structures of Shaw's *Caesar and Cleopatra* and *Shak's Antony*.
897. —. "The Whirligig of Time: A Review of Recent Productions", *SS* 12, pp. 122-130.
With special attention to Michael Benthall's production of *H. VIII* and Peter Hall's of *Twel*.
898. "Walter Wilson Greg, 9 July 1875—4 March 1959", *Library*, XIV, 151-174.
Memorial essays by J. C. T. O[ates], J. Dover Wilson, Alice Walker, Muriel St. Clare Byrne, Fredson Bowers, and F. C. Francis.
899. Walton, J. K. *The Copy for the Folio Text of Richard III*. With a Note on the Copy for the Folio Text of *King Lear*. Auckland, 1955.
Rev.: Fredson Bowers, *SQ*, X, 91-96 (but see no. 237 above).
900. —. "The Quarto Copy for the Folio *Richard III*", *RES*, n.s., X, 127-140.
Vs. A. S. Cairncross (see 1957 bibl., no. 234) and Silvano Gerevini (see 1958 bibl., no. 447), reaffirming Walton's views as expressed in his earlier monograph (see 1955 bibl., no. 734). A rejoinder by Cairncross consumes pp. 139-140.
901. Wardle, Irving. "Julius Caesar", *The Listener*, LXI, 861.
Television broadcast of *Caesar* on the BBC.
902. Wasson, John Marvin. "The Elizabethan History Play: A Study of Types and Dramatic Techniques", *DA*, XX, 1358-1359.
Sets up a working definition of history plays as a genre apart from tragedy.
903. Weiss, Samuel A. "'Solid', 'Sullied' and Mutability: A Study in Imagery", *SQ*, X, 219-227.
In the light of *Shak's* "unconscious habit of repeating image clusters" and of "the contextual demands of the passage", "solid flesh" is "the only truly meaningful and Shakespearian reading".
904. Weltmann, Lutz. "Neues Theater in London", *Sinn und Form*, XI, 627-632.
Discussion of the founding of the Mermaid Theatre in London.
905. "What We Think", *Plays and Players*, Ap., p. 20.
Review of the highlights of the 100th season at Stratford-on-Avon.
906. White, Beatrice. "Claudius and Fortune", *Anglia*, LXXVII, 204-207.
907. White, Eric Walter. "Early Theatrical Performances of Purcell's Operas", *Theatre Notebook*, XIII, 43-65.
Notes on performances of Purcell's operas and plays for which he wrote music. Includes a list of performances from 1690 to 1710 of *Meas.*, *Tim.*, *Temp.*, *H. IV*, and *The Fairy Queen* (Purcell's adaptation of *Dream*).
908. Whitebait, William. "Macbeth as Stag-beetle", *New Statesman*, LV (1958), 603.
909. Whitesell, J. Edwin. "The Wits Drolls: Were they Meant to be Acted?", *Tennessee Studies in Literature*, IV, 73-90.
Argues that many of the drolls, including *Bottom*, *the Weaver (Dream)*, *The Bouncing Knight (Falstaff)*, and *The Gravediggers (Ham.)* were acted during the Commonwealth period and that Marsh and Kirkman published them to be used as acting scripts as well as for reading.
910. Whittaker, Herbert. *The Stratford Festival*. Toronto: Clarke, Irwin. Pp. 72.
A record in photographs and text of the Stratford, Ontario, *Shak.* Festival from its beginning in 1953 through 1957.
Rev.: briefly in *Theatre Arts*, Nov., p. 93.
911. Wickham, Glynne. *Early English Stages, 1300-1660*. Vol. I: 1300-1576. London: Routledge and Kegan Paul. Pp. xliv + 428.
Rev.: *TLS*, May 15, p. 291.
912. Wilson, Elkin Calhoun. "Falstaff—

- Clown and Man", *Studies in the English Renaissance Drama* (no. 222), pp. 345-356.
- "He is primarily a comic device or contraption, his *métier* stage plays that refract rather than reflect our life, slipping free . . . of the noose of all our conventions . . . then supremely humanized as a dramatic character caught in their coils at last".
913. Wilson, Harold S. *On the Design of Shakespearean Tragedy*. Univ. of Toronto Press, 1957.
- Rev.: Alfred Harbage, *Univ. of Toronto Quarterly*, XXVII (1958), 461-463; F. D. Hoeniger, *Canadian Forum*, XXXVIII (1958), 112-113; G. K. Hunter, *EC*, IX, 83-87; Kenneth Muir, *RES*, n.s., X, 86-88; Elkin C. Wilson, *RN*, XII, 36-39; Hermann Heuer, *SJ*, XCV, 328-329; Carol J. Carlisle, *Explicator*, XVII, iv (Jan.).
- 913a. Wilson, J. Dover. "Memories of Harley Granville-Barker and Two of his Friends", in *Elizabethan and Jacobean Studies Presented to F. P. Wilson*. Oxford University Press, pp. 327-337.
914. Wilson, Mardis Glen, Jr. "The Box Set in Charles Kean's Productions of Shakespearean Tragedy", *Ohio State University Theatre Collection Bulletin*, V (1958), 7-26.
- Discusses Kean's use of highly realistic box sets in productions of *Ham.*, *John*, *Macb.* and *H. VIII.*
915. Wilson, Marion L., with the collaboration of J. H. Wilson. *The Tragedy of Hamlet Told by Horatio*. Enschede, 1956.
- Rev.: J. B. Fort, *EA*, XII, 63; George Walton Williams, *SQ*, X, 117-118.
916. Wohlfarth, Paul. "Dr. Caius [in *Wives*], a French Physician", *Sudhoffs Archiv f. Geschichte d. Medizin u.d. Naturwiss.*, XL (1956), 97-105.
917. Wolffheim, Hans. *Die Entdeckung Shakespeares Deutsche Zeugnisse des 18. Jahrhunderts*. Hamburg: Hoffmann and Campe. Pp. 276.
918. Workman, Rhea Thomas. "Renaissance Conference", *South Atlantic Bulletin*, May, pp. 9-11.
- Abstracts of papers read at the 1959 meeting of the Southeastern Renaissance Conference. Five out of the eighteen papers were on *Shak.*
919. Wormhoudt, Arthur. *Hamlet's Mouse Trap*. New York, 1956.
- Rev.: Glenn H. Blayney, Jr., *Psychology and Literature*, VIII (1958), 12-13.
920. Worsley, Thomas Cuthbert. "The Old Vic Lear", *New Statesman*, LV (1958), 266, 268.
921. ———. "Pericles", *New Statesman*, LVI (1958), 80, 82.
922. ———. "Shakespeare's Oratorio [Temp.]", *New Statesman*, LIV (1957), 222.
923. Wright, H. G. *Boccaccio in England*. London, 1957.
- Rev.: Karl Brunner, *Erasmus*, XI (1958), 672-674; J. M. Wallace, *MLN*, LXXIV, 536-538; René Pruvost, *EA*, XII, 124-134 (review article).
924. Wright, Louis B. "The Anti-Shakespeare Industry and the Growth of Cults", *Virginia Quarterly Review*, XXXV, 289-303.
- A rejection of the many cults proposing authors for *Shak.*'s plays.
925. ———. (ed.). *Tudor and Stuart History: A Report of the Folger Library Conference on Needs and Opportunities*. Held in Celebration of the Fourth Centenary of the Accession of Queen Elizabeth I. Washington: The Folger Shakespeare Library. Pp. [vi] + 41.
- Rev.: Elkin Calhoun Wilson, *SQ*, X, 612-614.
926. Wyatt, E. V. R. "Theatre", *Catholic World*, CLXXXVIII, 421.
- Old Vic production of *Twel.*
927. Yeater, James Willis. "Charlotte Cushman, American Actress", *DA*, XX, 416-417.
- Charlotte Cushman's Queen Katherine and Lady Macbeth were influenced by Mrs. Siddons. Charlotte Cushman was popular as Romeo,

- and performed in many other "breeches" parts.
928. Yellowlees, Henry. "Medicine and Surgery in the 1955 Season's Plays", *More Talking of Shakespeare* (no. 411), pp. 172-185.
A light-hearted survey of "medicine and surgery" in *Titus, Wives, All's W., Twel.*, and *Macb.*
929. Yoshio, Nakano. "English Literature in Japan", *Japan Quarterly*, VI, 165-174.
Includes notes on the teaching of *Shak.*'s plays and *Shak.* in the Japanese theatre.
930. Zamfirescu, I. "Observatii asupra unui traduceri din dramaturgia clasica engleza", *Limba Romina (Bucuresti)*, V, iv (1956), 85-94.
931. Zandvoort, R. W. *King Lear. The Scholars and the Critics*. Amsterdam, 1956.
Rev.: Robert Adger Law, *SQ*, X, 114-115; H. Reinhold, *Anglia*, LXXV (1957/58), 462-463; T. Riese, *Archiv*, CXIV (1958), 338.
932. Zimansky, Curt A. "Cardenio," *PQ* XXXVIII, 358-359.
Supplements Kenneth Muir's article (see 1958 bibl., no. 660) on the evidence that Theobald's *Double Falshood* may have had a *Shak.* origin.
933. Zingerman, B. "Šekspir", *Teatr* (Moskva), XVIII. x (1957), 104-107.

INDEX

- Abrams, M. H., 182
 Adams, Robert Martin, 183
 Adamson, Elgiva Moore, 184, 185
 Adler, Jacob H., 186
 Adorno, T. W., 805
Aeneid, The, 606
Ajax (Sophocles), 646
 Åjubov, Tälät, 162
 Albania, 413
 Albeck, Gustav, 803
 Alexander, Peter, 39, 56, 57, 58, 186a
 Alfieri, Vittorio, 577
 Allen, Don Cameron, 186b, 187, 279, 649
 Allgayer, Wilhelm, 1
All's Well That Ends Well, 55, 68, 243, 252, 330, 482, 498, 529, 617, 621, 622, 769, 799, 813, 884, 886, 928
 Alterman, Nathan, 98
 Alvarez, A., 188, 189, 190, 191
 Anderson, Alexander, 38
 Anderson, Hans, 649
 André, Gösta, 453, 634
 Angelinović, Danko, 61
 Anikst, A. A., 789a
Antigone (Sophocles), 646
 Antonetti, Charles, 149
Antony and Cleopatra, 62, 69, 70, 211, 217, 300, 530, 590, 674, 700, 701, 726, 826, 896
 Apele, A., 192
 Apuleius, 590
 Araki, Kazuo, 193
 Arany, János, 63
 Arguile, H., 69, 77, 157
 Aristophanes, 828
 Armstrong, William A., 25, 194, 195, 196, 520, 737
 Armstrong-Jones, Tony. See Jones, Tony Armstrong
 Arndt, Reinhold, 99, 197
 Arnold, Aelro, 462, 472, 792, 817
 Arthos, John, 275
 Ash, Lee, 890
As You Like It, 55, 71, 71a, 72, 73, 184, 188, 244, 258, 325, 405, 409, 501, 535, 539, 574, 576, 607, 621, 622, 742, 781
 Atkinson, Margaret E., 198
 Atkinson, W. E. D., 366
 Auden, W. H., 199, 849
 Bacon, Delia, 696, 924
 Bacon, Francis, 689
 Badawi, M. M., 200
 Baekström, Tord, 453
 Bajer, J., 596
 Baker, Donald C., 201
 Baker, Howard, 584
 Bald, R. C., 202
 Baldini, Gabriele, 80, 94, 129, 203
 Baldwin, Thomas W., 31, 187, 204, 205, 206, 402, 479
 Balzer, Wolfgang, 471
 Bamborough, J. B., 654
 Bandeira, Manuel, 109a
 Bangham, Gerald, 207
 Barber, C. L., 208, 209
 Barroll, J. Leeds, 211
 Bassett, Abe J., 212
 Battenhouse, Roy, 213, 214
 Baudissin, Wolf Heinrich Graf, 74
 Baugh, Albert C., 215
 Beck, Sidney, 216
 Beebe, Maurice, 776

- Behrens, Ralph, 217
 Beitane, V., 218
 Bejblík, Alois, 219, 220, 842
 Benezet, Louis P., 221
 Bennett, Josephine Waters, 222
 Benthall, Michael, 79, 897
 Benz-Burger, Lydia, 223
 Berger, Harry, 584
 Berges, R., 224
 Bergler, Edmund, 225
 Berkovskij, N. J., 226
 Berwińska, Krystyna, 227
 Bickle, P. W., 347
 Birmingham Repertory Theatre, 350
 Birrell, T. A., 228
 Bishop, C. H., 283
 Black, Matthew, 229
 Blanshard, Rufus A., 230
 Blayney, Glenn H., Jr., 919
 Bligh, N. M., 231
 Blissitt, William, 232
 Blistein, Elmer M., 233
 Block, Edward A., 234
 Boccaccio, Giovanni, 923
 Bode, Emil, 139
 Bodin, Jean, 647
 Boklund, Gunnar, 802
 Bonjour, Adrien, 235
 Bonnard, Georges, 790
 Boorman, S. C., 71
 Booth, Edwin, 568
 Booth, Junius Brutus, 484
 Bor, Matej, 89
 Borgia, Cesare, 493
 Borinski, Ludwig, 236
 Bowers, Fredson, 92, 222, 237, 238, 239, 240, 241, 242, 898, 900
 Bradbrook, Muriel C., 24, 39, 209, 602
 Bragança, Luis de, 150
 Brahms, Caryl, 243, 244, 245, 246, 247, 248
 Brandstaetter, R., 70
 Brasil, 109a, 677a
 Brett-Evans, D., 249
 Bridges-Adams, W., 250, 532
 Brien, Alan, 251, 252, 253, 254, 255, 256, 257, 258, 259, 260
 Briggs, Kathleen M., 261
 Bright, Timothy, 744
 Brinkmann, Karl, 2, 262, 263
 Brooke-Rose, Christine, 264
 Brower, Brock, 265
 Brown, Arthur, 240
 Brown, Ivor, 266, 267, 268, 269, 452, 584, 889
 Brown, John Russell, 209, 270, 271
 Brown, Paul A., 3
 Browne, E. Martin, 177
 Browne, M., 272
 Browne, Ray B., 273
 Browning, Peter, 99
 Browning, Robert, 474
 Brugger, Ilse, 274
 Brunius, Clas, 634
 Brunner, Karl, 275, 456, 923
 Brustein, Robert S., 276, 277
 Bryant, J. A., Jr., 171, 173, 213, 278, 279, 366, 659, 719, 817
 Budský, J., 407
 Bullough, Geoffrey, 214, 279
 Buning, Werumeus J. W. F., 181
 Buntova, V., 280
 Burian, Orhan, 281
 Burnim, Kalman A., 282
 Burton, Harry M., 283
 Bush, Douglas, 283a
 Byrne, M. St. Clare, 284, 898
 Byron, George Gordon, Lord, 548

Caesar and Cleopatra (Shaw), 896
 Calitri, Charles, 285
 Camp, André, 286
 Carey, George, Lord Hunsdon, 435
 Cargill, Oscar, 222
 Carlisle, Carol J., 913
 Carmody, Francis T., 287
 Carnegie Institute of Technology, 288
 Carrère, Félix, 289
 Carrington, H. T., 290, 291, 292
 Carter, Albert Howard, 830
 Castello, Giulio Cesare, 293
 Cavendish, George, 294
 Cavojsky, L., 295
 Caxton, William, 791
 Celidze, V., 126
 Cellini, Benvenuto, 296
 Chambrun, Clara Longworth de, 297
 Chandler, Frank W., 298
Chanson de Roland, 535
 Chapman, John Jay, 299
 Charney, Maurice, 300
 Chatman, S. B., 3
 Chaucer, Geoffrey, 313a
 Cheney, David R., 301
 Chiti, Roberto, 28
 Christopherson, Ragnar I., 362
 Chujo, Kazuo, 302
 Church, Esme, 71a
 Churchill, R. C., 303
 Chute, Marchette, 50
 Chwałewik, W., 122
 Ciolli, Antoinette, 4
 Clarendon, Earl of (Edward Hyde), 852
 Clarke, Mary, 304
 Clary, William W., 305
 Clemen, Wolfgang, 12, 13, 133, 153, 306, 307, 772

- Clough, Wilson O., 309
 Clurman, Harold, 310, 311
 Coe, Charles Norton, 312
 Coe, Peter, 313
 Coggin, Philip, 851
 Coghill, Nevill, 313a, 314
 Coleridge, Samuel Taylor, 315
 Colijn, I., 316
 Collier, John Payne, 331, 729
Comedy of Errors, The, 55, 74, 382
Comus, 605
 Conrad, Joseph, 440
 Cooper, Barbara, 317
 Cope, Jackson I., 187
 Cor, Etta, 318
 Corin, Fernand, 319
Coriolanus, 62, 75, 254, 320, 357, 375, 430, 431, 446, 457, 500, 578, 615, 622, 647, 680, 695, 718, 805, 857, 877, 882, 884, 886
 Corneille, Pierre, 372, 646
 Corteaux, Wim, 81, 100, 170
 Craig, Hardin, 222, 321, 549
 Crane, Milton, 875
 Cranfill, Thomas Mabry, 740
 Craven, Hawes, 708
 Crittenden, Walter M., 817
 Croft, Michael, 191, 256, 454
 Crompton, Donald W., 322
 Cromwell, Otelia, 438
 Crow, John, 9
 Culbert, Taylor, 323
 Culliford, S. J., 324
 Culver, Mary Carol, 325
 Cunningham, Dolora G., 326
 Currie, Esther V., 110
 Curry, John V., 327
 Curry, Walter Clyde, 328
 Cushman, Charlotte, 927
 Cutts, Anson B., 329
 Cutts, John P., 330, 331, 332, 333, 334, 387
Cymbeline, 76, 319, 372, 792, 835
 Czechoslovakia, 219, 226, 407, 430, 596, 841, 884
 D'Agostino, Nemi, 335
 Dahinten, Gisela, 336
 Daniel, Samuel, 337, 674
 Danielsén, Eric, 688
 Danks, K. B., 338, 339
 Dannenfeldt, Karl H., 340
Daphnis and Chloe (Longus), 419
 Davenant, Sir William, 746
 David, Richard, 341
 Davis, C. A. C., 682
 Davis, Edward, 342
 Davis, Jack M., 343
 Davis, Herbert, 240, 242
 Davis, O. B., 54
 Davril, Robert, 344
 Dawson, Giles E., 222, 345
 Debnicki, A., 346
 Deelen, M., 130
 De Iulio, A. M., 347
 Deming, Barbara, 348
 Denmark, 405, 688, 803
 Dent, Robert W., 17
 Dessau, Frederik, 688
 de Vere, Edward, Earl of Oxford, 287, 382, 689
 Dibb, Frank, 350
 Dickey, Franklin, 214, 351, 418
 Dickinson, Donald Hugh, 352
 Dickamp, Leo, 353
 Digges, Thomas and Dudley, 647
Discoverie of Witchcraft, The (Reginald Scot), 731
 Dobrev, C., 354
 Dobson, E. J., 390
 Dodson, Sarah, 636
 Donner, H. W., 355
 Doorn, Willem van, 131
 Dora, Asena, 132
 Doran, Madeleine, 128, 174
 Dorius, R. J., 737, 869
 Dormetsan, C. F., 356
 Dorsch, T. S., 36
 Dort, Bernard, 357
 Downer, Alan S., 148
 Downman, Lorna, 786
 Doyle, Thomas L., 156
 Draper, S., 377
 Driver, T. F., 358
 Dryden, John, 620
 Dulck, J., 682
 Dunlap, James Francis, 359
 Dunn, T. A., 360
 Dwyer, Joseph G., 297
 Dymling, Carl Anders, 361
 Eccles, Mark, 136, 602
 Eckhoff, Lorentz, 362
 Edinborough, Arnold, 363
 Edwards, Philip, 240, 360, 427
 Egypt, 340
 Ehrl, B., 5
 Ehrl, Charlotte, 364
 Eklann, Thorsten, 634
 Eliaz, Rafael, 151
 Eliot, T. S., 348, 417, 607
 Ellegård, Alvar, 208
 Elling, Christian, 365
 Elliott, G. R., 366, 367
 Ellis, John C., 368
 Elovson, Harald, 399, 802

- Emery, John P., 369
 Emery, Léon, 370
 Emslie, MacDonald, 371
Enchanted Isle, The (Davenant), 746
 Engel, Claire-Elaine, 372, 373
 England, Martha Winburn, 374
 Enright, Dennis J., 375
 Eppelsheimer, Hans W., 6
 Ereved Foundation, 287
Erik IV (Strindberg), 825
 Ertuğrul, Muhsin, 376
Escape from Freedom (Fromm), 805
 Esser, Alex, 453
 Evans, G. Blakemore, 146, 279, 337, 377, 378
 Everitt, E. B., 379
- Faery Pastorall or Forrest Elves, The*
 (Percy), 612
 Fairfax-Lucy, Alice, 381
Fairies, The (Garrick), 377
 Falstaff, 199, 516, 592, 734, 823, 912
Famous Victories, The, 712
 Faustus, Dr. John, 731
 Feldman, A. Bronson, 382, 808
 Falver, Charles S., 362
 Ferguson, Francis, 711, 88, 111, 135, 177, 180
 Ficino, Marsilio, 824
 Findlater, Richard, 383
 Fineman, Daniel A., 384
 Finland, 655, 656, 657
 Finney, Gretchen Ludke, 385
 Flatter, Richard, 387, 388, 389
 Fleishman, Seymour, 110
 Fleming, Abraham, 636
 Fletcher, John, 219, 575
 Flint, M. K., 390
 Flowers, Barbara, 599
 Fluchère, Henri, 43
 Foakes, R. A., 7, 93, 360, 404, 549
 Fodor, A., 391
 Fogel, Ephim G., 392
Folkungasagan (Strindberg), 825
 Forbes-Robertson, Sir Johnston, 383, 708
 Forman, Simon, 694, 729
 Forset, Edward, 647
 Forster, Peter, 394
 Fort, J. B., 380, 915
 Fox, Levi, 395
 Foxon, D. F., 396
 France, 287, 443, 534, 536, 577, 578, 632
 Francis, F. C., 898
 Frank, Joseph, 397
 Frankis, P. J., 398
Fratricide Punished, 257
 Fredén, Gustav, 76, 399
 Freedly, George, 659
- French, Carolyn S., 401
 Freudenstein, Reinhold, 402
 Freund, Virginia L., 73, 78, 97, 106, 138, 158
 Fricker, Robert, 8, 327, 379, 403, 770
 Friedman, William F. and Elizebeth S., 404, 843
 Friis, Neils, 405
 Frings, Josef Kardinal, 406
 Fromm, Eric, 805
 Fry, Christopher, 186
 Frye, Northrop, 169
 Fuchs, Aleš, 407
 Fulbecke, William, 647
 Fuller, Edmund, 283
 Funke, Otto, 408
- Gardner, Helen, 409
 Gargi, Balwant, 410
 Garrett, John, 411
 Garrick, David, 282, 374, 377, 383, 682
 Gates, W. B., 412
 Geco, Gj., 413
 Gentillet, Innocent, 493
 George, G., 414
 Gérard, Albert, 415
 Gerber, Richard, 416
 Germany, 1, 6, 49, 198, 249, 349, 353, 629, 716, 723, 724, 732, 772, 795, 917
 Germer, Rudolf, 417
 Gerstner-Hirzel, Arthur, 418
 Gesner, Carol, 419
 Gestetner, J. M., 420
 Gheorghiu, Mihnea, 421
 Gibian, George, 422
 Gide, André, 43
 Gielgud, Sir John, 277, 358, 423, 470, 480, 675, 681, 742, 743, 878, 885
 Gilbert, Allan, 424
 Gilder, Rosamond, 425
 Gillett, Eric, 303, 549, 869
 Glasstone, Victor, 815
 Glicker, F. J., 426
 Globe Theatre, The, 504, 506, 541. *See also*
Shakespeare: Theatre
 Goethe, Johann Wolfgang, 478, 538
 Goldsmith, Robert Hillis, 427
 Gomme, Andor, 428
 Goodfellow, D. M., 429
 Goslicius, Laurentius Grimaldus, 647
 Götz, František, 430
 Gough, Lionel, 48
 Gould, Gordon, 584
 Grant, J. E., 343
 Granville-Barker, Frank, 125, 250, 431, 432, 433
 Granville-Barker, Harley, 913a

- Grebenířková, Růžena, 226
 Green, David Bonnell, 434
 Green, William, 435, 436
 Greene, Robert, 725
 Greeven, E. A., 163
 Greg, Sir Walter, 9, 107, 147, 898
 Griffin, Alice, 10, 437
 Grivelet, Michel, 438
 Gromaire, Marcel, 109
 Gross, Fannie, 439
 Gross, Seymour L., 440
 Grossvogel, David I., 667
 Grzegorzczak, P., 441
 Guerin, Daniel, 442
 Guimard, Paul, 443
Gustav Vasa (Strindberg), 825
 Guthke, Karl S., 444
 Guthrie, Tyrone, 243, 252, 445, 877
- Habart, Michel, 446
 Hagberg, C. A., 101, 118
 Hagemann, Gustav, 447
 Hakkebush, V., 448
 Hall, Peter, 248, 431, 433, 449, 877, 897
 Hall, Vernon, Jr., 222, 450, 451, 461
 Halliday, Frank E., 452
 Hamilton, A. C., 719
Hamlet, 45, 58, 63, 66, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 191, 196, 198, 219, 222, 225, 231, 238, 262, 272, 281, 301, 309, 348, 352, 354, 361, 373, 376, 386, 389, 402, 424, 430, 440, 441, 453, 454, 455, 469, 474, 476, 491, 508, 515, 523, 533, 543, 544, 545, 555, 561, 562, 568, 572, 584, 587, 610, 618, 623, 642, 643, 646, 651, 666, 678, 687, 697, 700, 701, 726, 742, 743, 767, 775, 798, 810, 863, 870, 881, 903, 909, 913a, 915, 919
 Hammerle, Karl, 456
 Hampshire, Stuart, 457
 Hansen, Sikker, 119
 Hanuš, Jan, 596
 Harada, Shigeo, 458
 Harbage, Alfred, 315, 913
 Harding, Helen E., 95
 Hardy, John Edward, 242
 Harrier, Richard C., 459
 Harris, Bernard, 460
 Harrison, G. B., 60, 90, 142, 461, 462
 Harrison, Peter, 463
 Hartmann, Stephan, 114
 Hartnoll, Phyllis, 464
 Harvey, Gabriel, 273
 Harvey, P., 465
 Hastings, William T., 466
 Hauser, John N., 467
Have with you to Saffron-Walden (Nashe), 378
- Hawkes, Terence, 315, 468
 Hawley, James A., 469
 Hayes, Richard, 470
 Heffner, Ray L., Jr., 366
 Hegel, Georg Wilhelm Friedrich, 646
 Hegenbarth, Josef, 471
 Heilman, Robert B., 214, 472
 Helsztyński, Stanisław, 473
 Heninger, S. K., Jr., 171, 174
 Henn, T. R., 288
 Henneberger, Olive, 474
 Hennings, Elsa, 475
Henry IV, Part I, 42, 88, 199, 233, 278, 286, 397, 443, 536, 539, 628, 700, 734, 753, 823, 907
Henry IV, Part II, 42, 186a, 199, 233, 278, 539, 628, 653, 700, 734, 753, 823, 907
Henry V, 89, 233, 369, 392, 526, 592, 594, 600, 663, 712, 823, 827a
Henry VI, Part I, 90, 655, 656, 809
Henry VI, Part II, 90, 91, 809
Henry VI, Part III, 90, 92, 809
Henry VIII, 93, 94, 294, 371, 575, 897, 914
 Hensel, Georg, 476
 Herbert, T. W., 894
 Hergel, Frederik, 477
 Hergešić, Ivo, 478
 Herondas, 828
 Herrera, José Méndez, 67
 Heuer, Hermann, 11, 12, 13, 41, 68, 90, 92, 142, 147, 172, 205, 235, 242, 279, 303, 304, 312, 361, 366, 388, 447, 452, 462, 471, 509, 549, 631, 659, 719, 759, 772, 792, 869, 889, 913
 Heun, Hans Georg, 14
 Heuser, Georg, 479
 Hewes, Henry, 480, 481, 482
 Heydrick, Benjamin A., 112
 Heywood, Thomas, 438
 Highfill, Philip, Jr., 483, 484
 Hjaltegaard, Simon, 485
 Hobson, Wilder, 486
 Hockey, Dorothy C., 487, 488
 Hodgart, M. J. C., 776
 Hodges, C. Walter, 489
 Hoeniger, F. D., 490, 875, 913
 Hoffmann, M. David, 156
 Hoffmann, Klaus, 491
 Hofmannsthal, Hugo von, 723, 724
 Hogan, Charles Beecher, 492
 Holaday, Allan, 438
 Holinshed's *Chronicles*, 594, 636
 Holland, Norman N., 493
 Hollander, John, 494
 Holmes, Martin, 495
 Holznecht, Karl Julius, 222

- Honigmann, E. A. J., 496
 Hook, Frank S., 496a ..
 Hope-Wallace, Philip, 497, 498, 499, 500, 501
 Hopkinson, Tom, 502
 Horace (Corneille), 646
 Horn, Robert D., 503
 Hosley, Richard, 504
 Hotson, Leslie, 435, 505, 506, 859
 Houghton, R. E. C., 105
 Houseman, John, 135, 507
 Howard, D. R., 508
 Howse, Ernest Marshall, 509
 Hoxha, I., 510
 Hoy, Cyrus, 242
 Hubbell, Lindley Williams, 511
 Hubler, Edward L., 59
 Hughes, Helen Yvonne, 512
 Hulme, Hilda M., 513, 514
 Hunter, G. K., 68, 205, 515, 516, 792, 834, 913
 Hynes, Sam, 517

 Illesley, W. A., 518
 India, 313, 410
 Iosif, St. O., 159
 Irmischer, William F., 461
 Irving, Henry, 383
 Irving, Washington, 412

 Jackson, Charlotte, 283
 Jackson, Peter, 519
 Jacobsen, Svend Kragh, 803
 Jacquot, Jean, 520
 Jaggard, William, 16
 Japan, 929
 Jayne, Sears, 624
 Jeffreys, M. D. W., 521
 Jenkins, Harold, 522, 523
 Jetter, Kurt, 524
 Jewkes, Wilfred T., 525
 Johnson, S. F., 526
 Johnson, Samuel, 620, 790
 Jones, Claude E., 527
 Jones, R. T., 528
 Jones, Tony Armstrong, 529
 Jonson, Ben, 298, 494, 654, 852
 Jorgensen, Paul A., 17, 35, 36, 740
 Joseph, Bertram, 530, 531, 532
 Josten, Walter, 116
 Joyce, James, 776
 Judelvicius, D., 533
 Julius Caesar, 62, 95, 96, 97, 98, 99, 100, 101, 102, 103, 198, 212, 229, 235, 300, 310, 450, 482, 528, 534, 539, 609, 629, 708, 806, 833, 901
 Junge, E., 534

 Kahane, Henry and Renee, 535
 Kahn, Ludwig W., 364, 765
 Kanter, Robert, 536
 Kantorowicz, Ernest H., 537
 Kaufmann, Walter, 538
 Kean, Charles, 914
 Kean, Edmund, 148, 383
 Keats, John, 183
 Keil, Rolf-Dietrich, 163
 Kemble, John Philip, 212, 383
 Kemp, Will, 202
 Kennedy, Joseph F., 539
 Kennedy-Skipton, A. L. D., 381
 Kennon, L. G., 540
 Kermode, Frank, 209, 279, 869
 Kernan, Alvin, 96
 Kernodle, George R., 541
 Kerr, Walter, 542
 Kerz, Leo, 573
 Kindervater, Jos. Wilh., 18
 King John, 42, 914
 King Lear, 63, 104, 105, 106, 189, 234, 246, 255, 263, 367, 368, 401, 410, 468, 488, 583, 616, 621, 622, 646, 700, 750, 762, 782, 813, 858, 872, 875a, 884, 886, 920, 931
 Kirby, John P., 782
 Kirby, Thomas A., 880
 Kirkman, Francis, 909
 Kirkwood, Kenneth Porter, 543
 Kirschbaum, Leo, 543a
 Kistrup, Jens, 803
 Kitto, H. D. F., 544, 545
 Kittredge, George Lyman, 355
 Klajn, H., 546
 Kleinstück, Johannes, 547
 Knight, G. Wilson, 368, 428, 548, 549
 Knights, L. C., 550, 551, 552
 Knoll, Robert E., 553
 Knorr, Friedrich, 553a
 Knowland, A. S., 554
 Knudsen, Poul, 555
 Kökeritz, Helge, 556, 557
 Komissarzhevski, Viktor, 558
 Kosinski, J., 559
 Kostetzky, Eaghör G., 164, 560
 Koszul, A., 91
 Kott, J., 561
 Kozmian, Stanislaw, 44
 Kralj, V., 562
 Krampla, Eva Marianne, 563
 Krauss, Werner, 564
 Kreft, Bratko, 89
 Kreutz, Irving, 565
 Krieger, Murray, 566, 567
 Krog, Fritz, 102
 Kroll, Daniel Ronald, 568
 Kruise, Jens, 803

- Kubiak, Z., 179
Kutta, Jaroslav, 152
- L., H., 235
La Folie du Sage (Tristan l'Ermile), 373
Lalou, Christine, 64, 66
Lalou, René, 64, 66, 569
Lamb, Charles and Mary, 51, 52
Lamb, V. B., 570
Landau, Jack, 507
Landauer, Gustav, 571
Langdal-Möller, Kr., 572
Larson, Orville K., 573
Lascelles, Mary, 93, 574
Latvia, 218
Laughton, Charles, 189, 255, 410, 616, 858
Law, Robert Adger, 235, 336, 366, 762, 869, 931
Lawer, James, 631
Lawlor, John, 551
Le Cid (Corneille), 646
Le Tourneur, Pierre, 710
Leary, Lewis, 19
Leech, Clifford, 20
Lees, F. N., 576
Lehrman, Edgar H., 422
Leigh, Vivian, 432
Leishman, J. B., 576a
Lemarchand, Jacques, 577, 578
Lenormand, Henri-René, 579
Leon, Philip, 366
Leonhardi, Dr. A., 117
Lerner, Laurence, 580
Lever, J. W., 582
Levin, Harry, 307, 583, 584
Levin, M., 585
Levitsky, Ruth Mickelson, 586
Lieponis, A., 587
Lievsey, John Leon, 855
Linde, Ebbe, 588
Lithgow, Arthur, 267
Lithuania, 533, 587
Little, Hubert V., 589
Lloyd, Michael, 590, 591
Lloyd, Roger, 592
Lockspiler, Edward, 593
Lordi, Robert Joseph, 594, 595
Lott, Bernard, 113
Love's Labour's Lost, 55, 107, 108, 273, 429, 637, 641a, 770
Love's Labour's Won, 205, 206, 576
Luchněvová, T., 596
Lukeš, Milan, 842
Lupan, Andrej, 82
Lüthi, Max, 598
- Maanen, W. van, 165
- Maas, Paul, 599
Macbeth, 64, 109, 109a, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 232, 251, 274, 280, 285, 290, 295, 355, 359, 366, 387, 388, 407, 447, 481, 497, 512, 517, 521, 530, 565, 571, 609, 621, 622, 646, 675, 700, 717, 729, 738, 758, 759, 810, 811, 908, 914, 927, 928
Macdonald, Angus, 26
Machiavelli, Nicolo, 493
MacKinnon, M. H., 679
MacNalty, Arthur Salusbury, 600
Macready, W. C., 383
Maddermarket Theatre, The, 640
Magill, Frank Northern, 601
Mahood, M. M., 602
Mainusch, Herbert, 603, 604
Major, John M., 605, 606, 607, 608
Mandel, Oscar, 609
Marder, Louis, 21, 507, 556, 610, 611
Mares, F. H., 612
Marian, Eugen B., 51
Marleyn, Robin, 178
Marlowe, Christopher, 689
Marlowe Society, 800
Marshall, Norman, 613
Martin, Frank, 593
Martin, L. C., 187
Massinger, Philip, 360
Matsude, Yutaka, 614
Matterson, T. M., 38
Matthews, Harold, 615, 616, 617
Maxwell, Baldwin, 303, 890
Maxwell, J. C., 171, 307, 404, 618
May, Alfred A., 112
McAleer, John J., 619
McArthur, Herbert, 620
McBean, Angus, 267, 268, 621, 622
McCarthy, Mary, 623
McCollom, William G., 624
McDavid, Raven I., Jr., 557
McDowell, John H., 625
McGlinchee, Claire, 626
McKenzie, D. F., 242, 627, 627a
McManaway, James G., 22
McNamara, Anne Marie, 628
McNamee, Lawrence F., 629
McNeir, Waldo F., 719
McPeck, James A. S., 630
Measure for Measure, 46, 55, 121, 122, 330, 475, 493, 582, 603, 829, 907
Melnitz, William W., 22a
Melville, Herman, 887
Merchant of Venice, The, 42, 55, 123, 124, 125, 291, 391, 487, 546, 627, 660, 662, 768
Merchant, W. Moelwyn, 631, 677
Merian-Genast, Ernst, 632

- Mermaid Theatre (New), The, 891
Merry Wives of Windsor, The, 55, 126, 127,
 311, 413, 424, 435, 510, 539, 916, 928
 Messelaar, G., 165
 Meserole, H. T., 3
 Mészöly, Dezső, 160
 Michel, Laurence, 337
Midsummer Night's Dream, A, 42, 55, 63,
 128, 129, 130, 131, 132, 133, 134, 249, 377,
 394, 400, 420, 456, 499, 539, 617, 621, 634,
 704, 715, 731, 736, 803, 845, 856, 873, 877,
 884, 886, 907, 909
 Miká'el, Kabbada, 161
 Millar, Kenneth, 584
 Miller, Karl, 869
 Miller, Robert P., 635
 Miller, William E., 636, 637
 Milligan, Burton A., 33
 Mish, C. C., 3
 Mithal, H. S. D., 202
 Mitsui, Takayuki, 638
 Mjöberg, Josua, 101, 118
 Modjeska, Helene, 425
 Mohl, Ruth, 366, 719
 Molière, 478
 Molin, Nils, 639
 Monck, Nugent, 640
 Montague, Arthur, 641
 Moore, Kathleen W., 184, 185
 Moore, Richard, 641a
 More, Sir Thomas, 600
 Morgann, Maurice, 384
 Morley, Frank Vigor, 642
 Morozov, Mikhail Mikhailovich, 643
 Morris, Brian, 644
 Morris, Helen, 645
 Moss, Leonard Jerome, 646
Mucedorus, 735
Much Ado About Nothing, 42, 55, 277, 358,
 465, 470, 480, 675, 680, 722, 743, 769, 836,
 861, 878, 885
 Muir, Kenneth, 337, 351, 645, 647, 648, 649,
 650, 830, 913, 932
 Müller-Steinhoff, Helmut, 651
 Munro, John, 41
 Muraoka, Akira, 652
 Musgrove, S., 653, 654
 Mustanoja, Tauno F., 655, 656, 657

 Nagarajan, S., 658
 Nagler, A. M., 659
 Nash, Ralph, 660
 Nashe, Thomas, 378
 Natanson, W., 661
 Nathan, Norman, 662, 663
 Neale, Sir John, 664
 Nedden, Otto C. A. Zur, 74

 Nedić, Borivoje, 84
 Neilson, Francis, 665
 Nelson, Ralph, 79, 666
 Nelson, Robert J., 667
 Nicoll, Allardyce, 23, 24, 25, 473, 584, 669,
 670
 Niva, Weldon N., 672
 Nolan, Paul T., 673
 Norman, Arthur M. Z., 674
 Norton, Elliot, 675, 676
 Nosworthy, J. M., 472
 Nowotny, Winifred M. T., 41, 677
 Nuñez, Estuardo, 677a

 Oates, J. C. T., 898
 O'Brien, Gordon W., 678, 679
Oedipus (Sophocles), 646
 Old Vic Company, 40, 79, 188, 244, 251,
 258, 259, 284, 304, 369, 463, 622, 870, 871,
 920
 Oldendorf, H. J., 69, 77, 157
 Oliver, H. J., 172, 680
 Olivier, Sir Laurence, 254, 320, 500, 568,
 623, 695, 857
 Oman, Carola, 682
 Oppenheimer, George, 683
 Oras, Ants, 307
 Ornstein, Robert, 686, 687, 719
 Österberg, V., 119
Othello, 42, 63, 65, 135, 136, 137, 138, 139,
 140, 141, 185, 186a, 190, 226, 231, 233,
 245, 253, 317, 332, 333, 424, 438, 472, 486,
 529, 580, 596, 606, 617, 621, 633, 646, 650,
 661, 688, 695, 700, 701, 707, 742, 752, 774,
 780, 802, 807, 827a, 855, 877, 884
 Otsuka, Takanobu, 193
 Overholser, Winfred, 690
 Oyama, Toshikazu, 691
 Oyama, Toshiko, 692
 Ozu, Jiro, 144

 Pafford, J. H. P., 107, 693, 694
 Pallas, L., 55
 Pandurović, Sima, 84
 Panter-Downes, Mollie, 695
 Pares, Martin, 696
 Paris, Jean, 697
 Parker, John W., 698
 Parry, John, 699
 Partridge, A. C., 136
 Pasternak, Boris, 309, 700, 701, 702
 Paszkowski, Josef, 44
 Patrick, J. M., 3
 Payne, Waveney R. N., 703
 Pearce, T. M., 704
 Pembroke, Earl of (William Herbert), 852,
 853, 854

- Penzoldt, Ernst, 705
 Percy, Sir William, 612
Pericles, Prince of Tyre, 142, 143, 514, 519, 663, 709, 883, 921
 Perkin, Robert L., 706
 Petersson, R. T., 144
 Pettit, Henry, 26
 Phelps, Samuel, 207, 212, 709
 Phialas, Peter G., 34
 Phillabaum, Corliss E., 708, 709
Philoctetes (Sophocles), 646
Phoenix and the Turtle, The, 741
 Pichois, Claude, 710
 Pinsky, L., 711
 Pitcher, Seymour M., 712
 Planchon, Roger, 286, 443
 Plautus, 828
 Pliny, 650
 Plooy, J. L. du, 104
 Plutarch, 496, 590
Poems, 59, 60, 61
 Poirier, Michel, 113, 549, 645, 737
 Pokorný, Jaroslav, 713
 Poland, 227, 559
 Polieri, Jacques, 815
 Pollard, Alfred W., 338
 Poltorats'kyi, Ol, 714
Polyeucte (Corneille), 646
 Pope, Alexander, 718
 Popkin, Henry, 683
 Popović, D., 715
 Posten, Wilhelm, 716
 Potter, Rachel, 717
 Potts, Abbie Findlay, 718, 719
 Presson, Robert K., 208
 Price, Hereward T., 116, 720, 821
 Price, John Robert, 721
 Pritchett, Victor Sawdon, 722, 889
 Proske, Max, 723, 724
 Pruvost, René, 23, 24, 92, 107, 145, 725, 923
 Purcell, Henry, 463, 746, 907
 Puviani, Flavio, 166

 Quasimodo, Salvatore, 140
 Quayle, Calvin King, 726
 Quijano, Margarita, 645
 Quin, James, 483
 Quinn, Michael, 727, 728

 Race, Sidney, 729
 Ralli, Augustus, 730
 Randers Theatre, 405
 Rapaport, N., 53
Rape of Lucrece, The, 517
 Read, Conyers, 27
 Redding, Saunders, 782
 Redi, Riccardo, 28

 Reed, Robert J., Jr., 731
 Rees, Joan, 337
 Rehfeldt, W., 732
 Reinhold, H., 931
 Renner, Ida, 733
 Reuter, Gerhard, 734
 Reynolds, George F., 735
 Reynolds, Lou Agnes, 736
 Ribner, Irving, 222, 737, 738, 739, 817
 Rice, Elmer, 742
 Rich, Barnaby, 740
Richard II, 144, 145, 259, 260, 537, 539, 630, 727
Richard III, 42, 45, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 203, 207, 231, 237, 293, 307, 359, 416, 566, 570, 573, 594, 595, 600, 691, 793, 900
 Richards, I. A., 741
 Richards, Stanley, 742, 743
 Richardson, Sir Ralph, 88
 Richardson, Tony, 877
 Ridley, M. R., 136, 317, 332
 Riese, T., 931
 Riesenfeld, Kurt, 744
 Ritzau, Tue, 745
 Roberts, Peter, 746
 Robeson, Paul, 245, 253, 486, 695, 707
 Robinson, Eileen, 747
 Robson, Flora, 111
 Rodger, Ian, 748, 749
 Rogers, Paul, 108
 Romanov, I., 205, 206
Romeo and Juliet, 42, 65, 66, 156, 157, 158, 159, 160, 161, 222, 292, 323, 324, 373, 398, 485, 609, 619, 620, 700, 701, 739, 927
 Rosati, S., 750
 Rose, Brian W., 751
 Ross, Lawrence, 137, 752
 Rothe, Hans, 45, 753
 Rothwell, W. F., 754
 Rousseau, André, 761
 Rowse, A. L., 755
 Rubinstein, H. F., 889
 Rudolf, Werner, 756
 Rumania, 876
 Ruppel, K. H., 757
 Russell, Douglas A., 758
 Russia, 226, 422, 560, 643
 Rylands, George, 39

 Sabol, Andrew J., 759
 Sagarra, Josep Maria de, 62
 Sainthill, Loudon, 519
 Samukov, Gabdulla, 65
 Sanders, Norman J., 106
 Santayana, George, 608
 Sargent, Ralph M., 72

- Saudek, Erik A., 75
 Sauvage, F., 91
 Sawyer, Paul, 736
 Schad, G., 113
 Schallers, Rudolf, 604
 Schanzer, Ernest, 307, 761
 Schechter, Abraham, 762
 Schelling, Felix, 763
 Schiller, Johann Christoph Friedrich von, 274
 Schilling, Kurt, 764
 Schlegel, August Wilhelm, 103, 120, 133, 153, 198
 Schlochau, Ernest J., 12
 Schlüter, Kurt, 765
 Schmidt-Garre, 766
 Schmitt, Carl, 767
 Schneider, Reinhold, 46
 Schoenrich, Otto, 768
 Schoff, Francis G., 769
 Schrickx, W., 770
 Schröder, Rudolf Alexander, 771, 772
 Schücking, Levin L., 5, 47, 103, 133, 368, 772, 773
 Schueller, Herbert M., 774
 Schulz, Friedrich E., 1
 Schulze, Fritz Willy, 775
 Schutte, William M., 776
 Schwartz, Delmore, 777
 Seale, Douglas, 251
 Segerström, Sigurd, 124
 Sehr, Ernst Th., 778, 779
 Seltzer, Daniel, 780
 Seng, Peter J., 270, 781
 Senn, Gustav Theodore, 29
 Sewall, Richard B., 782
 Shaaber, M. A., 222, 659
 Shakespeare Institute, Stratford-upon-Avon, 476, 671, 799
 Shakespeare Memorial Theatre, 267, 368, 411. *See also* Shakespeare: Festivals, Stratford-upon-Avon
 Shakespeare, William:
 Act and Scene Divisions, 479, 525
 Acting, 449, 490, 531, 532, 780
 Actors and Actresses, 148, 245, 247, 282, 383, 423, 425, 432, 483, 484, 532, 568, 680, 682, 885, 927
 Adaptations, 79, 110, 149, 400
 Allusions, 397, 434
 Animals, 301, 660
 Anti-Semitism, 391
 Anti-Stratfordians, 287, 303, 305, 382, 404, 466, 467, 689, 696, 768, 788, 808, 843, 890, 924
 Apocrypha, 205, 206
 Archetypes, 687
 Ascription, 392
 Authorship, 387, 575, 725, 788, 894
 Ballet, 596
 Bible, 278, 704
 Bibliography, 543a, 783. *See also* Editing
 Character Types: General Comic, 234;
 Bouncing Knight, 909; Fools, 427;
 Gravedigger, 909; Numeraries, 229;
 Old Men, 828; Slaves, 828; Wags,
 Clowns, and Jesters, 314; Weaver, 909;
 Young Men, 828
 Characterization, 4, 312, 364, 368, 495, 521, 550, 580, 584, 653, 769, 807, 826, 831
 Classics, 721, 828
 Colonization, 755
 Comedies, The, 46, 55, 186, 209, 220, 271, 326, 649, 779, 819, 828, 885
 Comedy, 209, 228, 327, 574, 862
 Costumes, 758
 Criticism, general literary, 19, 20, 424, 429, 620, 686, 701, 769, 772, 795, 831; history of, 451, 730, 778; in the 18th century, 527; in the 20th century, 322, 348, 613, 789a; textual, 22, 242, 321, 627
 Cryptography, 404
 Dating, 505, 582, 674
 Diction, 513, 638, 859
 Directors and Directing, 250, 433, 877
 Dramatic Devices, 183, 327, 330
 Dramatic Structure, 341, 545
 Editing, 599
 Emendations, 332, 390, 496a, 514, 663
 Ethics, 581
 Explication, 301, 317, 323, 355, 371, 390, 663, 678, 704, 781
 Fairies, 261
 Festivals: Ashland (Oregon), 503, 540, 685; Cambridge (Massachusetts), 675; Colorado, 706, 804; New York, 276; Phoenix (Arizona), 329; Stratford (Connecticut), 276, 507, 626; Stratford (Ontario), 363, 414, 760, 837, 838, 840, 868, 910; Stratford-upon-Avon (England), 40, 190, 243, 245, 248, 252, 253, 266, 284, 410, 431, 442, 445, 486, 498, 499, 519, 558, 695, 707, 722, 800, 813, 839, 841, 877, 883, 884, 886, 905
 Films, 28, 539, 623, 641, 688, 745, 793, 845
 Folios and Quartos, 222, 237, 387, 496a, 627a, 853, 900
 Forgeries, 331, 729
 Grammar and Syntax, 458, 614, 638
 Historical and Social Background, 435, 642, 770, 848, 860

- Histories, The, 48, 57, 544, 569, 628, 728,
 737, 825, 842, 869, 902
 Illustrations, 109, 631
 Imagery and Symbolism, 196, 201, 232,
 264, 301, 325, 385, 512, 566, 584, 660,
 721, 738, 894, 903
 Influence and Reputation, 183, 210, 309,
 372, 374, 397, 403, 406, 412, 440, 538,
 548, 597, 605, 632, 673, 718, 724, 819,
 825, 887, 909, 917
 Irony, 232, 789
 Juveniles, works for, 50, 51, 52, 53, 54,
 71, 269
 Language, 264, 591, 692, 765, 816, 850,
 875
 Libraries: Bodleian, 729; Brooklyn Col-
 lege, 4; Folger, 477; Shakespeare
 Memorial (Birmingham), 30, 703;
 Shakespeare Memorial (Stratford-upon-
 Avon), 395, 625, 708, 747
 Life, 379, 421, 579, 601, 611, 797, 850,
 879
 Literary Background, 211, 261, 398, 451,
 737, 763, 902
 Magic, 731
 Medicine, 690, 736, 796, 818, 823, 928
 Melancholy, 744
 Metaphor, 264
 Music, 59, 216, 331, 332, 333, 334, 356,
 377, 385, 463, 520, 693, 701, 861, 894
 Mythology, 211, 283a, 635, 721
 Names, 672
 Opera, 224, 377, 593, 746, 757, 766, 774
 Pastoral Tradition, 419, 574
 Performances and Productions, 10, 25,
 30, 34, 188, 189, 190, 191, 223, 243,
 244, 245, 246, 247, 248, 251, 252, 253,
 254, 255, 256, 257, 258, 259, 260, 266,
 268, 277, 284, 286, 310, 311, 313, 320,
 329, 350, 358, 363, 369, 386, 394, 400,
 405, 407, 410, 413, 430, 431, 437, 443,
 453, 454, 457, 470, 476, 480, 481, 482,
 486, 497, 498, 499, 503, 510, 519, 529,
 533, 536, 546, 559, 561, 562, 587, 610,
 615, 616, 626, 634, 676, 680, 695, 706,
 707, 733, 742, 743, 748, 784, 789a, 800,
 803, 809, 811, 813, 857, 858, 861, 871,
 873, 874, 876, 877, 878, 881, 884, 885,
 886, 897, 926
 Philosophy, 310
 Photographs, 268, 284, 529, 621, 622
 Poaching, 381
 Poems about, 702, 777
 Politics, 222, 450, 516, 537, 547, 551, 805,
 829
 Prologues and Epilogues, 563
 Prompt-books, 207, 212, 625, 708, 709
 Pronunciation, 556, 557
 Psychoanalysis, 225, 382, 391, 630, 805,
 806, 807, 808, 919
 Psychology, 295, 416, 661, 690
 Publishing, 345
 Punctuation, 215, 627a
 Puns, 468, 602
 Puzzles, 439
 Radio and Television, 79, 380, 455, 666,
 748, 749, 787
 Religion, 213, 272, 342, 401, 494, 589,
 830, 896
 Rhetoric, 584, 721
 Riddles, 612
 Romances, 419, 850
 Slang, 816
 Songbooks, 331
 Songs, 59, 270, 273, 332, 333, 535, 693,
 759, 781, 827a
 Sources, 278, 279, 313a, 337, 378, 435,
 493, 496, 535, 592, 594, 595, 606, 612,
 619, 636, 647, 648, 649, 650, 704, 731,
 740, 791, 820, 824, 828
 Spelling, 720
 Stage, history of, 37, 374, 464, 812, 911;
 in the 16th and 17th centuries, 194,
 202, 530, 659, 669, 754; in the 17th
 century, 909; in the 18th century, 282,
 374; in the 19th century, 207, 212, 231,
 359, 469, 568, 708, 709, 839, 914; in the
 20th century, 192, 346, 376, 448, 565,
 568, 675, 785, 804, 814, 815, 904
 Stagecraft, 820, 846
 Staging, 267, 268, 341, 519, 530, 542, 565,
 573, 640, 801, 851, 856
 Style, 300, 364, 418, 575, 591, 720, 850
 Teaching, 99, 104, 117, 124, 134, 197, 285,
 316, 322, 347, 389, 426, 539, 716, 717,
 732, 866, 895, 929
 Television, *see* Radio and Television
 Text, 22, 222, 237, 242, 324, 338, 523,
 526, 618, 627, 663, 691, 720, 899, 900,
 903
 Theatre, reconstruction of, 195, 489, 504,
 506, 541, 754, 812, 911. *See also* Globe
 Theatre and Stage.
 Themes and Motifs, in general, 550, 552,
 889, 893; authority and order, 848;
 Calvinism, 474; Christian folly, 401;
de contemptu mundi, 508; Fortune,
 906; good and evil, 738; honor, 208,
 459, 586; immortality in verse, 576a;
 justice, 603; love, 468, 488; mercy, 603;
 patience, 586; providence, 728; public
 and private, 727; third estate, 362;
 values, 415, 459

- Tragedies, The, 32, 39, 58, 351, 609, 646,
 649, 726, 792, 834, 913
 Tragedy, 32, 213, 228, 239, 544, 545, 567,
 583, 609, 624, 644, 646, 681, 711, 844
 Tragicomedies, 302
 Translation, 14, 198, 218, 219, 281, 560,
 604, 657, 700, 710, 772, 864
 Sharpe, Robert Boies, 789
 Shaw, George Bernard, 896
 Shaw, Glen Byam, 246, 433, 616
 Shedd, Robert G., 737
 Sherbo, Arthur, 790
 Shroeder, John W., 791
 Siddons, Sarah, 927
 Sidney, Sir Philip, 202
 Siegel, Paul N., 792
 Silva Ramos, P. E. de, 87
 Šima, Josef, 85
 Simić, Zivojin, 84
 Šimko, Ján, 793
 Simon, André L., 794
 Simons, Jan W., 795
 Simpson, R. R., 796
Sir Thomas More, 600
 Sisson, C. J., 712, 88, 111, 135, 177, 180, 797
 Siwicka, Z., 175
 Sjögren, Gunnar, 798, 799, 800, 801, 802
 Sládek, J. V., 55
 Slavutych, Yar, 164
 Small, Tom, 804
 Smalley, T., 869
 Smith, Gordon Ross, 805, 806, 807, 808
 Smith, John Hazel, 31
 Smith, Lisa Gordon, 809
 Socrates, 538
 Söderwall, Margreta, 134
 Soellner, Rolf, 821
 Sommer, Thomas, 810
Sonnets, 46, 162, 163, 164, 165, 166, 167,
 168, 296, 340, 343, 576a, 771, 824, 854
 Sophocles, 646
 Southern, Richard, 812
 Speaight, Robert, 813, 814
 Spedding, James, 575
 Spencer, T. J. B., 33
 Spenser, Edmund, 456, 719
 Spielmann, Marion H., 816
 Spivack, Bernard, 213, 817
 Sprague, Arthur Colby, 337, 532
 Sreenivason, B. R., 818
 Stamm, Janet Bell, 819
 Stamm, Rudolf, 12, 13, 772, 820, 821
 Staniewska, Anna and Lewik, 44
 Staton, Walter F., Jr., 822
 Steadman, John M., 823, 824
 Steene, Birgitta, 825
 Stegelmann, Jürgen, 688
 Stein, A., 789a
 Stein, Arnold, 826
 Steiner, Rudolf, 827
 Steintal, Herbert, 688, 803
 Sternfeld, Frederick W., 827a
 Stetner, Samuel Cabot, 828
 Stevenson, David L., 829
 Stevenson, Robert, 830
 Stewart, J. I. M., 303, 549, 831
 Stirling, Brents, 123, 832, 833, 834
 Stoll, Elmer E., 368
 Stoltzenberg, Gisela Freiin v., 835
 Stone, G. W., 492
 Storey, Graham, 836
 Strang, Barbara M. H., 208
 Stratford, Philip, 837, 838, 839
 Stratman, Carl J., 32
 Straumann, H., 764
 Strauss, Albrecht B., 767
 Štříbrný, Zdeněk, 75, 422, 841, 842, 843
 Strindberg, August, 825
 Stroedel, Wolfgang, 844
 Stromberg, Martin, 634
 Struska, J., 845
 Styán, J. L., 846
 Suk Kee Yoh, 847
 Sullivan, John Francis, 848
 Sunesen, Bent, 849
 Sutcliffe, Berkeley, 108
 Sutherland, Donald, 183
 Sutherland, James, 850
 Svintila, Vladimir, 167
 Sweden, 453, 634, 786, 873
 Switzerland, 223
 Sylvester, Richard S., 294
 Szabó, Lőrinc, 168

Taming of a Shrew, The, 698, 791
Taming of the Shrew, The, 55, 698, 894
 Tarnawski, Władysław, 154
 Taylor, Dick, Jr., 852, 853, 854
Tempest, The, 55, 67, 169, 170, 390, 419,
 502, 519, 559, 593, 605, 665, 709, 733, 746,
 751, 755, 759, 771, 795, 849, 922
 Terán, Margarita Quijano, 855
 Terence, 828
 Thayer, David L., 404, 856
 Theatre Workshop (London), 799
 Theobald, Lewis, 932
 Thomas, Sidney, 859
 Thompson, Craig R., 860
 Thompson, Virgil, 861
 Thurmann, Erich, 18
 Tieck, Ludwig, 103, 120, 133, 867
 Tillyard, E. M. W., 862
Timon of Athens, 171, 172, 428, 514, 677,
 709, 907

- Titus Andronicus*, 173, 928
 Tolstoi, Count Leo, 422
 Tonson, Jacob and Richard, 377
 Torbarina, Josip, 863, 864, 865
 Tough, A. J., 866
 Trainer, James, 867
 Trainor, B., 868
 Traversi, Derek, 180, 869
 Trewin, John Courtenay, 870, 871
 Trilling, Ossia, 872, 873
 Tricoli, Claudio, 874
 Tristan l'Armile, 373
 Trnka, Jiří, 845
Troilus and Cressida, 174, 175, 216, 220,
 299, 342, 415, 459, 547, 554, 644, 749, 865
 Tschopp, Elisabeth, 875
 Turkey, 281, 376
 Turner, Darwin T., 875a
Twelfth Night, 55, 176, 177, 198, 276, 313,
 494, 505, 522, 539, 610, 639, 658, 675, 692,
 859, 876, 881, 897, 928
Two Gentlemen of Verona, The, 42, 45, 55,
 179, 434, 522, 553a, 877, 878

 Ulrich, Leon, 44, 173
 Untermeyer, Louis, 879
 Urbánek, Zdeněk, 85
 Ure, Peter, 25, 145, 235
 Ustinov, Peter, 892

 Valency, Maurice, 880
 Van Hoeck, Josef, 881
 Vas, István, 155
 Vasilev, G., 141
 Vaughan, V. H., 104
 Vecchi, V., 882
 Veclo, G. van, 883
 Věražka, Vítězslav, 884
Venus and Adonis, 186b, 822
 Verdi, Giuseppe, 224, 766, 774
 Victor, Walther, 49
Victory (Conrad), 440
 Vidal, Gore, 885
 Vivas, Eliseo, 584
 Vočadlo, Otakar, 55
 Voeten, Bert, 86, 127
 Vogel, Dan, 887
 Vörösmartz, Mihály, 63
 Vyvyan, John, 889

 Wadsworth, Frank W., 890
 Wagner, Bernard M., 891
 Wahlö, Per, 892
 Wahlund, Erik, 634
 Wain, John, 893
 Waldo, Tommy Ruth, 894
 Walker, Alice, 137, 240, 898
 Walker, R. F., 895
 Walker, Robert, 345
 Walker, Roy, 896, 897
 Wallace, J. M., 923
 Walton, J. K., 899, 900
 Wardle, Irving, 901
 Wasson, John Marvin, 902
 Watson, George, 33
 Watson, Thomas, 822
 Weber, Carl J., 242
 Weiner, Albert B., 209, 549
 Weiss, Samuel A., 903
 Wells, William, 34
 Weltmann, Lutz, 904
 West, Rebecca, 474
 West, Robert H., 789
 White, Beatrice, 35, 36, 906
 White, Eric Walter, 907
 Whitebait, William, 908
 Whitesell, J. Edwin, 909
 Whittaker, Herbert, 910
 Wickham, Glynn, 911
 Wilcox, John, 774
 Wildi, Max, 598
 Williams, Espy, 673
 Williams, George Walton, 915
 Willingham, J. R., 817
 Wilson, Elkin Calhoun, 222, 664, 912, 913,
 925
 Wilson, Harold S., 221, 719, 830, 913
 Wilson, John Dover, 42, 137, 174, 331, 700,
 701, 702, 898, 913a, 915
 Wilson, M. Glen, Jr., 914
 Wilson, Marion L., 915
 Wimsatt, W. K., Jr., 271
 Winney, James, 121
Winter's Tale, The, 42, 55, 67, 180, 181,
 396, 574, 693, 729, 748, 759
 Wise, Thomas J., 396
 Wohlfarth, Paul, 916
 Wolffheim, Hans, 917
 Wolfit, Donald, 246
 Woodworth, Allegra, 461
 Wordsworth, William, 718
 Workman, Rhea Thomas, 918
 Wormhoudt, Arthur, 919
 Worsley, Thomas Cuthbert, 920, 921, 922
 Wright, H. G., 923
 Wright, Louis B., 73, 78, 97, 106, 138, 158,
 303, 924, 925
 Wyatt, E. V. R., 926

 Yeater, James Willis, 927
 Yellowlees, Henry, 928
 Yoklavich, John M., 518
 Yoshio, Nakano, 929
 Young, Eleanor Patmore, 54

Youngs, Olive E. B., 37
Yugoslavia, 546, 562

Zadražil, Ladislav, 422
Zamfirescu, I., 930

Zandvoort, R. W., 931
Zeyneck, Theodor v., 143
Zimansky, Curt A., 932
Zingerman, B., 933
Zwierski, Wanda, 110